

# Sets in Order

The Magazine of  
SQUARE DANCING

25¢

WORKSHOP  
EDITION



LULU  
BRAGHETTA

APRIL, 1958

VOL. X NO. 4





***If Square Dancing is Your Hobby...  
A "Square-Dance-Vacation" is Fun!***

— FOR 1958 —

**7 GREAT WEEKS TO CHOOSE FROM**

**1st Week - Aug. 24 to Aug. 30**

Ray Smith of Dallas, Texas — Harper Smith of Celina, Texas — "Rounds" — Dick and Ella Reinsberg of Detroit, Mich.

**2nd Week - Aug. 31 to Sept. 6**

Ed Gilmore of Yucaipa, Calif. — Bruce Johnson of Santa Barbara, Calif. (With Bruce 'n Shirley Johnson handling the rounds).

**3rd Week - Sept. 7 to Sept. 13**

Frank Lane of Lawrence, Kansas — Selmer Hovland of Wagon Mound, New Mex. — "Rounds" — Jerry and Midge Washburn of Mexico, Mo.

**4th Week - Sept. 14 to Sept 20**

Joe Lewis of Dallas, Texas — Jerry Helt of Cincinnati, Ohio — "Rounds" — Elwyn and Dena Fresh of Mission, Kansas.

**5th Week - Sept. 21 to Sept. 27**

Red Warrick of Kilgore, Texas — "T. J." Miller of Olathe, Kans. — "Rounds" — Jack and Evelyn Gant of Ardmore, Okla. (With Jack calling squares too).

**6th Week - Sept. 28 to Oct. 4**

Frank Lane of Lawrence, Kansas — Johnny Barbour of Campbell, Calif. — "Rounds" — Bob and Nita Page of San Leandro, Calif. (With Bob calling some squares too)

**7th Week - Oct. 5 to Oct. 11**

Jim Brower of Texarkana, Texas — Johnny Le Clair of Riverton, Wyo. — "Rounds" — Lawrence and Ruth Risen of Wichita, Kansas.

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Ray Smith



Harper Smith



Ed Gilmore



Bruce Johnson



Frank Lane



Selmer Hovland



Joe Lewis



Jerry Helt



Red Warrick



"T. J." Miller



Jack Gant



Johnny Barbour



Bob Page



Jim Brower



Johnny Le Clair





("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Thank you for sending me my Sets in Order magazine. It is like getting a ray of sunshine after a storm. We do not have any square dancers here but if any square dance enthusiasts or callers come through here, please contact me and we will try to get up a square or two at the American Club. This is the cross-roads for tourists so why not come this way?

George S. O. Smith  
c/o Caribbean Mills, Box 404  
Port-Au-Prince, Haiti

Dear Editor:

I have a suggestion for a short column in Sets in Order in regards to Round Dancing.

Being a caller-teacher I naturally like to teach my groups the most popular as well as simple rounds. There are so many to choose from, and they all seem good, but some take and some don't. So, due to my being somewhat away from the areas that develop the rounds, I believe that a little space devoted to the top 10 rounds would help quite a few of us in the outlying sections.

L. O. "Gundy" Gunderson  
Paradise, Calif.

(Editor's Note: This time we read your mind as you will note by the article, "What's Being Danced — in Rounds?" in this issue!)

Dear Editor:

In case no one has told you yet, there is an error in the record number for "Hula Two-Step" on p. 24-D of your January issue. You show "Hula Love" as Roulette 12058. The number should be Roulette 4018 . . . It must be ordered that way.

Hugh Macey, Bath, Ohio

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## (Letters Continued)

Dear Editor:

Don't know where you get your facts but are beginning to wonder how accurate they are. Ordinarily, we like to read your Sets in Order magazine but we sure were perturbed to find that write-up of the Greater Kansas City Callers' Assn. 7th Annual Festival hidden under an article on Round Dancing in the Kansas column. Just for the record, the Municipal Auditorium that held those 2000 square dancers is on the Missouri side of the line. We think your title could have at least been Kansas-Missouri" or "Greater Kansas City"! . . .

Bill and Ethel Kean

Kansas City, Missouri

(Editor's Note: Wups! Did we slip a border? Sorry!)

Dear Editor:

I must say I have always enjoyed your magazine, but never more since Bob Page took over as Square Dance Editor: I think his selections of squares are enough to please any level of dancers. That leads me to believe he is the type of person that wants to see people enjoy themselves. All I can say is THANK YOU to you and your staff.

Nonie Moglia

Castro Valley, Calif.

Dear Editor:

I, and dozens of others, would like to see you or someone put out a Square Dance Calendar that *really is* for Square Dancers! Have it start with July 1st and end with June of the next year. Most clubs and organizations get out their information for the coming year or season in the summer time and with the calendar suggested, all the programs can be noted at one time instead of half in the fall and the balance in January. . . .

Your articles on "What's Being Danced" are always very enjoyable. I'm sure everyone likes to know what's going on all over the country. Rounds and Squares are really jumping in the Detroit area. . . .

Ed McLean

Grosse Pointe Farms, Mich.

Dear Editor:

How many Callers' Associations would be interested in swapping Newsletters, including Workshop Notes?

Al Rosenberg

257 S. 27th St., Camden 5, N.J.

(More letters on Page 35)



# Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

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462 North Robertson Boulevard  
Los Angeles 48, California

Editions: Regular, Workshop

## AS I SEE IT . . . by Bob Osgood

PERHAPS sometime in the distant future someone will set up a hall of fame for square dancing. When such a project does materialize I'd like to suggest a monument for the inventors of the modern public address system.

One of the first square dances I remember watching was in a little mountain settlement above Phoenix, Arizona. A pair of the "natives" had just been married and the folks all gathered in the little old storehouse for a bit of dancing. The caller fiddled as he called, holding the worn-out violin flat across his legs. The calls came in groups of a few nasal commands which the dancers somehow seemed to interpret into meaning. The hall was small enough so that everyone could hear and, because the figures were simple and without patter, everything went along just fine.

At any of these "old time" dances the figures were basic and very simple. They had to be, for a great portion of the pattern needed to be memorized by the dancers and simply "cued" by a limited number of spoken words from the "prompter" or caller.

Patter calling — as we know it today — is directional calling. It works on the theory that a given number of fundamental movements are known to the dancer. The caller, because he can be heard and understood, weaves these movements into extemporaneous patterns spontaneously followed by the dancers.

That a caller is able to lead not just one square but a dozen or a hundred all simultaneously following his calls, is due to the workings of that modern box of tricks — filled with wires, tubes, dials and complexities — the P.A. system.

I marvel as I watch the big Round-ups and festivals where a thousand or fifteen thousand are kept moving with no more vocal effort on the part of the caller than he would use on one square.

Though it's wonderful that we have such fine places to hold our dances and we're mighty fortunate to have so many outstanding callers scattered around the world, and clubs, and festivals and National conventions and summer camps, I can't help maintaining a humble and warm respect for the mechanism that very directly makes it all possible.

Sincerely,

*Bob Osgood*



*A waltz  
of exquisite  
beauty* —

# BERENICE WALTZ



Composed by ORIE ROULAND of Detroit, and dedicated to his late wife, Bernice, this new waltz offers the ultimate in good dancing. Windsor Records and the George Poole Orchestra are proud to join Orie in honoring the memory of a lovely lady with this lovely waltz. No. 7647

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# DANCE CAMPS TO YOUR CHOICE

AS ANY DYED-IN-THE-DO-SI-DO square dancer knows, the ideal vacation for a square dancer is a week at a square dance camp. Not only is such a week the height of fun and frolic for Mr. Average Dancer, but Mr. Caller and Teacher can carry home some good new thoughts and the children of either or both will usually find a special program arranged just for them. Here are the camps whose notices have reached our office. More listings will be printed as they come to us. What d'y'bet you can find a camp here that will suit YOU?

April 11-13—A Holiday for Square Dancers—Vacation Valley, Echo Lake, Pa. Walt Bullocks, Bob Brundages, Marty Winters. Write Mrs. Flo Winter, 22 Waverly Pl., Cresskill, N.J.

May 23-25—Square Dancers' Holiday—Grand Lake Lodge, Lebanon, Conn. Bob Brundages, Don Heath. Write Bob Brundage, Franklin St. Ext. R.D. 6, Danbury, Conn.

May 30-June 1—Sash-Shayers Mem. Day Danceree—Stearns Hotel, Ludington, Mich. Decko Decks, Harper Smiths, Dick Reinsbergs, Doc Jamiesons. Write D. Jamieson, 612 Woodcrest Dr., Royal Oak, Mich.

June 22-26—Holiday Institute of Squares—Oakton Manor, Pewaukee Lake, Wisc. Vince Belgarbos, Johnny Davis', Jerry Helt, Bill Shymkus. Write Bill Shymkus, 3965 N. Milwaukee Ave., Chicago 41, Ill.

June 23-28—United Squares Institute—Pine Point Resort, Lake Elkhart, Wisc. Ed Gilmores, Al Brundages, Manning Smiths. Write Al Brundage, Candlewood Shores, Brookfield, Conn.

June 29-July 6—American Squares School—Lincoln Memorial University, Harrogate, Tenn. Jimmy Clossins, Charley Thomases, Walter Meiers, John Zagoreiko. Write American Squares School, 500-30 E. Red Bank Ave., Woodbury, N.J.

June 30-July 5—Banff Square Dance Institute. Ed Gilmores, Manning Smiths, Bruce Johnsons. Write Johnny Trout, Wetaskiwin, Alberta, Canada.

July 2-5—Florida Short Course and Camp-Easy—Univ. of Fla., Gainesville, Fla. Harper Smiths, Joe Urbans, plus 3 members Fla. Callers' Assn. Write Dr. Robt. Fairing, 808 Seagle Bldg., Gainesville, Fla.

July 4-6—Sash-Shayers 4 Flags Festival—4 Flags Hotel, Niles, Mich. Decko Decks, Johnny Davises, Bud McLoads, Doc Jamieson. Write D. Jamieson, address above.

July 6-11—Dance-A-Cade—Carvel Hall, Annapolis, Md. Frank Hamiltons, Joe Turners, Arnie Kronenbergers, Jerry Helt, Bill Johnsons. Write F. Hamilton, 3330 Hermanos, Pasadena, Calif.

July 6-11—July Funstitute—Thayer Hotel, West Point, N.Y. Al Brundages, Lee Helsel, Jim Brooks'. Write Al Brundage, address above.

July 6-20—11th Ann. Rocky Mountain Square Dance Camp, Lookout Mt., Golden, Colo.

July 27-Aug. 17 (5 separate weeks)—Bill Castners, Ray Smiths, Butch Nelsons, Al Scheer, Pete Petermans, Johnny LeClairs, Joe Urbans, Virg Knackstedt, Jack Stapletons, Ernie Gross', Dean Snider. Write Paul J. Kermiet, Route 3, Golden, Colo.

July 7-12; July 14-19—Troutdale-in-the-Pines Institute—Evergreen, Colo. Frank Lanes, Nathan Hales, Bill Grover, Johnny Barbours, Dayton Fosters. Write Frank Lane, P.O. Box 513, Lawrence, Kansas.

July 12-19—Pairs 'N' Squares Sixth Dance Camp—Lake Couchiching, Ont., Canada. Frank Hamiltons, Don Armstrongs, Harold Hartons. Write H. Harton, 224 Poyntz Ave., Willowdale, Ont., Canada.



July 27-Aug. 1—Sets in Order Institute—Asilomar, Pacific Grove, Calif. Frank Hamiltons, Joe Lewises, Arnie Kronenbergers, Bob Osgoods. Write Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif.

July 27-Aug. 2; Aug. 3-Aug. 9—Quinault Institute—Lake Quinault, Wash. Jim Brooks', Lee Helsels, Bruce Johnsons. Write Jim Brooks, Hayloft, Alderwood Manor, Wash.

Aug. 9-15—Gilmore Callers' Institute—Peaceful Valley, via Lyons, Colo. Limited to 25 experienced callers. Write Ed Gilmore, Box 191, Yucaipa, Calif.

Aug. 17-22—2nd Sash-Shayers Pow Wow—Wigwassan Lodge, Muskoka, Ont., Canada. Johnny Barbours, Decko Decks, Jack Moffets. Write Angus McMorran, 90 Ruskin Ave., Ottawa, Ont., Canada.

Aug. 17-22—Aug. Funstitute—Thayer Hotel, West Point, N.Y. Al Brundages, Bruce Johnsons, Johnny LeClairs. Write Al Brundage, address above.

Aug. 24-Oct. 11 (7 separate weeks)—Square Dance Vacations—Kirkwood Lodge, Osage Beach, Mo. Different Faculty each week. Write Kirkwood Lodge, Osage Beach, Mo.

Sept. 8-13—Gilmore's Square Dance Vacations—Colorado Hotel, Glenwood Springs, Colo. Ed Gilmores, Al Brundages, Bruce Johnsons, Pancho Bairds. Write Margaret Dobbings, 834 Coronado Dr., Arcadia, Calif.

## What's Being Danced-In Rounds

THE SETS IN ORDER staff has been spending some time researching the status of the Round Dance situation in the country and has come up with some fascinating answers.

First of all, what did the dancers like best during the past year? When it came to picking their ten favorites, some of the folks apparently had difficulty in making the selection as the names of 97 dances were sent in! Of these the same names kept appearing with such frequency that in making the analysis it was easy to see where things stood for 1957 and lopping over slightly into 1958. These following dances were the odds-on favorites from border to border and coast to coast — in just the order they are listed here, with their authors:

1. Happy Polka (a dance-away!)—Passerello
2. Tennessee Two-Step — Smith
3. Wishful Waltz — Stapleton
4. Hot Lips — Highburger
5. Gadabout — Lawson
6. Hour Waltz — Graham
7. Dreaming — Erwin
8. Lovers' Waltz — Tuffield
9. Naughty But Nice — Davenport
10. 7th Heaven — Glenn

Current favorites of the round dances that are the most fun for square dancers:

1. Tennessee Two-Step
2. Laughing Dancers
3. Gadabout

4. Tied: Wishful/Why Ask For The Moon  
Currently popular with those who like more complicated round routines:

1. 7th Heaven
2. Tied: Champagne Time/Wishful Waltz
3. Tied: Naughty But Nice/Think

Now let us search into the future. The next lists are the dances considered as "comers" and just gaining popularity. First, the "square dancer round dances":

1. Tied: Laughing Dancers/  
Champagne Time
2. Tied: Why Ask For The Moon/  
Ain't She Sweet/Waltz Softly

For those who like more challenging dances:

1. While We Dream (this one's 'way out in front)
2. Tied: Around the World (Fresh)/  
Champagne Time/Think/7th Heaven

There! Does your favorite appear in the lists?

As can be plainly seen, it's sometimes all in the way you look at a dance as to how easy or hard it is to do. Champagne Time appears both in the "square dancers' rounds" and in the "more difficult" lists. By and large, however, this is the way it looks today. By a new system of contacts, we will try to bring you, in the pages of Sets in Order, the best-by-test of the many round dances which come into being daily in our dancing world.



# SPOTLIGHTING A CANADIAN

## Jim and Mabel Lindsay, Edmonton, Alberta Provide Dancing Pleasure for Dance Hungry Friends

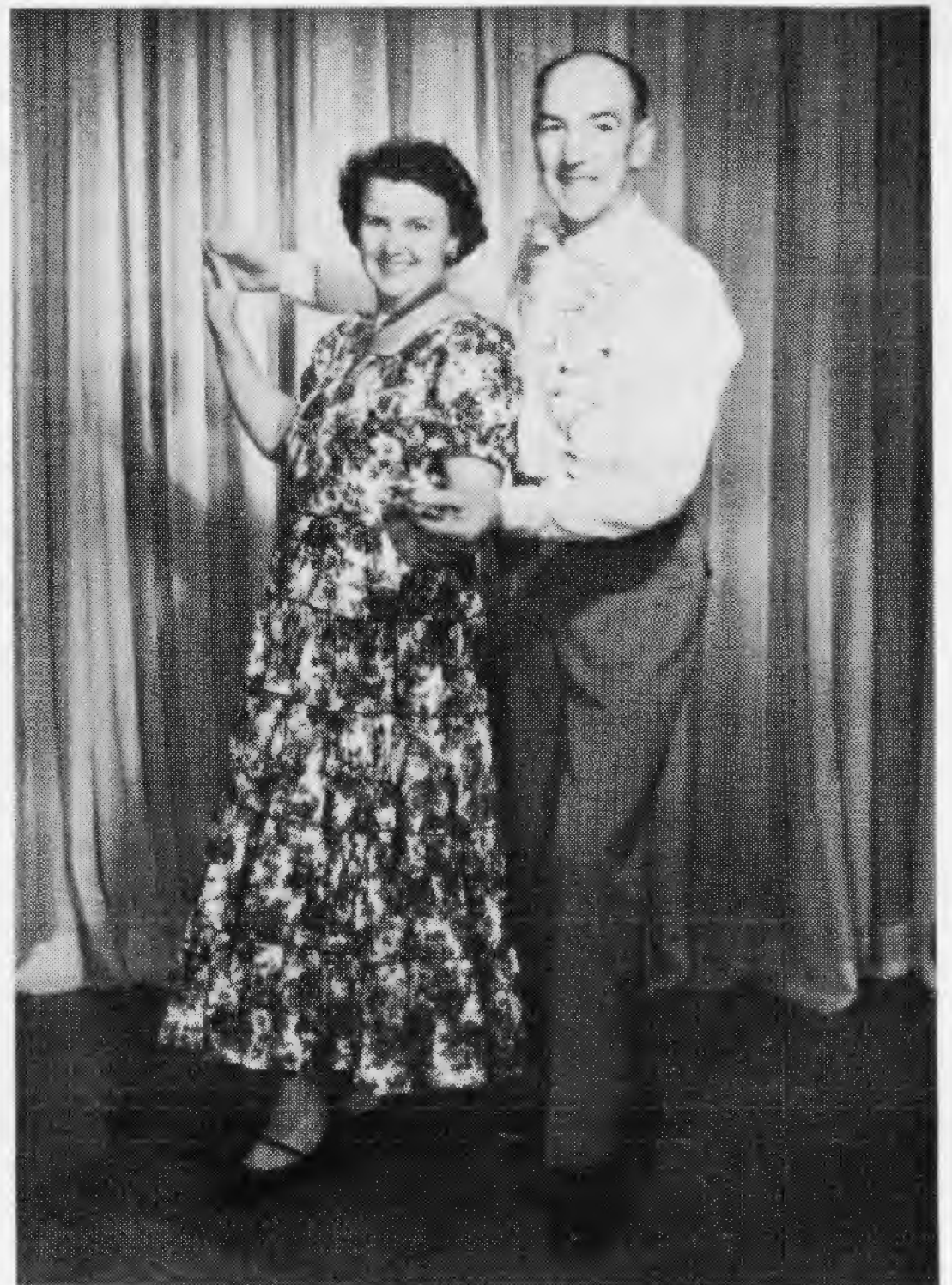
**S**INCE HE CAME from a dancing family, it is hard to say when Jimmy Lindsay started dancing. Perhaps walking and dancing came at the same time. This was in his native Scotland, where the dancing academy founded by his uncle and still carried on by his cousins, was Jimmy's second home. He was reared in the old style by a "dancing master."

Where you see Jimmy you see the other member of the team, his wife, Mabel. They grew up together and since school days, have danced together. The time came when they were qualified to run their own clubs in Dunfermline and Rosyth, Fifeshire, still under the supervision of Jimmy's uncle. These were Old Time Sequence Dance Clubs and compare to the Round Dance Clubs in this country.

The Lindsays came to Canada in 1948 and started the Silver Slipper Club in Kimberley, B.C. Within 18 months their style was drawn to the attention of Red Henderson of Spokane, Wash., who arranged a tour for them through Spokane, Wenatchee and Seattle. This was the first time Jimmy had seen square dancing as we know it and his American friends thought he should have a crack at this calling stuff. He did. Being a great believer in theory, he attended all the schools he could; Coeur d'Alene, Asilomar and now Banff. Although well known in Canada and the States for his calling with the inimitable Scottish "burr," he is always happiest at Round Dancing. His method of teaching spawns his phrase, "dancing is a muscular reaction to music, not a step-close-step business."

Five years ago Jimmy and Mabel moved to Edmonton, Alberta, where radio, television and stage shows have come to be all in the day's work. During the winter months his Edmonton clubs keep him busy but Jimmy still visits the rural areas whenever possible. He is

a founder-member of the Edmonton and District Callers' Association; member of the Central Alberta Callers' Association; member of the Board of Directors of the Alberta Square Dance Institute Society; and owner of the Hitchin' Post, the square dance store and meeting place for all who care to visit. *You* are invited to visit this energetic and busy couple on your next Canadian trip. The address? 11736 95th St., Edmonton, Alberta, Canada.



Jimmy and Mabel

Photo by John E. Brownlee



## STYLE SERIES:

### WHO'S ON FIRST?

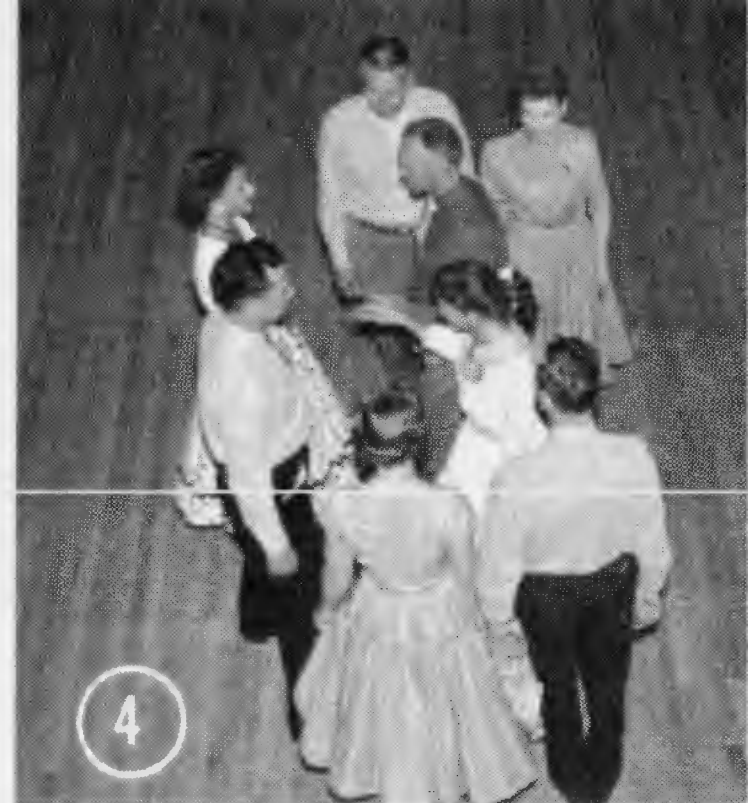
**A**PRIL FOOL'S PARTY, Halloween prank night or any square dance when an extra gimmick is needed is the ideal spot for this original "game" square written by Dan and Madeline Allen of Larkspur, California.

Not actually a dance but more of a routine, "Who's on first" just has one rule: "fill in the blanks." Like many other stunts or "Gag" squares, this is one to do *once* and then not again for some time. Often a number of this type can be used as an initiation to a club or a new group. It's fun, but it shouldn't be taken too seriously, nor should it be considered to be square dancing in the strictest sense — but *it is* fun!

In doing this routine there are just a few simple rules to follow. The call goes to the man and the woman at the called number position in the square regardless of that couples' original number and regardless of the fact that the man and woman may not originally have been partners or that they may not even be on the correct side of each other. The object of the "game" is that as a number in the square is called, the couple at that position at that time — becomes active — goes down the center of the square, splits the opposite couple and takes their place. Each of the other persons in the square then moves one place to the left or right to fill in the spaces left by the working couple.







Couple number one starts down the center (1), goes to the number three spot (2) and turns to take that couple's place (3). Original lady three has moved one place to her right and man three has moved one place to his left and all others have moved one position so that

lady four and man two are in the position of couple one. (All men and women are now on the wrong side of each other.) Next the couple in number two spot goes down the center (4) and displaces the temporary occupants of position four (5) as all the others move one spot



to fill the blanks (6). Next it's the couple at three position going down the center (7), splitting number one (8) and taking their position as all others move one place more. This same action is repeated for the fourth couple (10, 11 and 12) and then starts in again with

the first couple and repeating all the way around twice more until everyone is home. At the beginning at least eight counts is needed for each move. This tempo can be increased to four beats as the group gets rolling. (Is this perfectly clear?)





# The CLUB CONSTITUTION

SO MANY REQUESTS have been received for help in formulating constitutions for square dance clubs that we are herewith presenting a sample constitution which may be adapted to almost any club group, with modifications. The format has been devised after careful study of typical club constitutions.

The FIRST thing to remember in organizing a square dance group is NOT to over-organize. Remember that the simplest rules which take the least time from the dancing are those which are the most to be recommended.

## SAMPLE CLUB CONSTITUTION

### By-Laws

PREAMBLE: The members of .....(club name)..... are banded together in a spirit of friendliness and good fellowship to share the pleasures of square dancing. In order that the club may function smoothly as a group for the benefit of all, the following By-Laws are herewith established.

### ARTICLE I

#### NAME

The name of this non-profit club shall be.....

### ARTICLE II

#### MEMBERSHIP

Section 1. Membership shall be limited to ..... members.

Section 2. An applicant must be sponsored by a member. He must know the basics of square dancing. Acceptance to be made by Membership Committee at time openings occur. Each member of Executive Board to choose one member to serve on Membership Committee. Membership Committee and Board Members will jointly pass on new members by majority vote.

Section 3. Members desiring to bring guests to any meeting should contact Secretary at least 24 hours prior to date of dance meeting and make reservations. Fees for guests and members are same.

Section 4. Membership fees shall be ..... paid (*each time, quarterly, annually, etc.*).

Section 5. Members who are absent from three consecutive meetings for which they have pledged attendance shall be considered as voluntarily withdrawn from club membership. Members may appeal to the Membership Committee for any exceptions to the above.

### ARTICLE III

#### OFFICERS AND THEIR DUTIES

Section 1. The officers of this organization shall consist of President, Vice-President, Secretary and Treasurer.

Section 2. Duty of the President is to preside at all meetings of the club and of the Executive Board; serve as an ex-officio member of all committees; appoint and/or remove members of standing committees; perform all other duties incumbent on his office. He shall countersign with the Treasurer all checks drawn on the funds of this club.

Section 3. The President shall act in temporary emergencies, such as change of hall, orchestra or caller. Permanent changes to be subject to vote of majority of members present.

Section 4. The Vice-President shall assume the duties of the President in his absence.

Section 5. The Secretary shall keep a correct record of all business proceedings; an official membership list and attendance record; a list of all standing committees and a copy of the By-Laws; conduct necessary correspondence; issue membership cards which



are to be signed by President and Secretary; be notified of guests coming to any meeting.  
Section 6. The Treasurer shall be custodian of all club funds; collect all dues; pay all bills; prepare a written financial report at close of his term of office. All checks are to be signed by the Treasurer and countersigned by the President.

Section 7. The Past President shall serve on the new Board in advisory capacity for the next term of office.

Section 8. Callers of the club shall not hold office in the club.

#### ARTICLE IV

##### ELECTION OF OFFICERS

Section 1. Officers shall be elected by a plurality vote for a period of (*6 months, 1 year*).

Section 2. Nominations for officers shall be made at the first dance of the official club year. Voting shall be by secret ballot at the next dance meeting.

Section 3. Officers shall take office at a dance within the month following the election.

Section 4. The nominations committee shall consist of four members. Eight members shall be nominated from the floor; the four receiving the greatest number of votes will be the nominating committee. The secretary shall be present at all meetings of the nominating committee, with membership records.

Section 5. Officers shall not succeed themselves in office.

#### ARTICLE V

Section 1. These By-Laws may be amended by a two-thirds vote of all members present and voting.

---

#### UNUSUAL NAMES FOR EXISTING CLUBS

Squarecoholics Unanimous  
Pi R Squares  
Falling Arches Club  
Breeches and Bows

#### TRAIL DANCES TO NOTE

Going to the "National" in Louisville next June? Then you may want to stop off at one of these dances:

June 17—Doling Park Skating Rink — Springfield, Mo. Workshops 3 P.M. Dance 8 P.M.  
June 17—Hayloft—4300 W. 10th St., Speedway City (Indianapolis), Ind.  
June 19—Ipalco Hall—W. 16th St. & N. Alabama St., Indianapolis, Ind.

#### "THINGS TO FORGET"

(Culled by Drusilla Gilmore from Yucaipa Valley Grange Notes, February 1958, as being appropriate to any square dance club!)

Forget the slander you have heard  
Forget the hasty unkind word,  
Forget the quarrel and the cause  
Forget the whole affair because  
Forgetting is the only way.  
Forget the storm of yesterday.  
Forget the chap whose sour face  
Forgets to smile in any place.  
Forget to ever get the blues,  
**BUT DON'T FORGET TO PAY YOUR DUES!**

#### DIMES MARCH

Again this year, square dancers presented many dances to aid the March of Dimes. Here are some of the amazing results:

So. Okla. Assn.—Ardmore, Okla.....	\$2309.00
Duneland Callers' Assn. LaPorte, Ind. ....	175.00
Danceland Ranchers Club Camp Hill, Pa.....	254.50
Frisco Square Dance Club Springfield, Mo. ....	100.00
Annual Dance—Bozeman, Mont.....	110.50
Annual Benefit—Brawley, Calif.....	77.00
Paws and Taws Club, Pueblo, Colo.....	30.00
Square Dance Leaders, Baltimore, Md. ....	100.00
Third Annual Dance—Eureka, Calif...	742.75
Daytona Beachcombers Daytona Beach, Fla.....	103.50
Kentucky Callers' Assn. New Albany, Ind.....	281.00
Guys & Dolls Club—Seminole, Okla...	1060.00
Squarenader Club Fort Collins, Colo.....	35.00
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	\$5378.25

Square dancers are to be commended again this year for leaping in so generously to support a cause in which they believe.



"Theme Song" of the 7th National Square Dance Convention in Louisville, Kentucky, is "Eight More Miles to Louisville," which we present here for your enjoyment.

The Editor

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## EIGHT MORE MILES TO LOUISVILLE

By Ray Bohn, Louisville, Kentucky

**Record:** Sunny Hills AC 134 SO with calls by Glen Story; AC 135 SO instrumental.  
**INTRODUCTION, BREAK, ENDING**

**Walk all around your corner, See saw round your taw**  
**Heads split your corner line up four, go forward eight and back**  
**The center arch, the ends duck thru, go home swing with the right**  
**Your corners all, left allemande, a grand ol' right and then**  
**SING, Eight more miles to Louisville a comin' into view**  
**Meet your honey, give her a swing, and promenade the ring**  
**You promenade eight, with a happy gait, I knew it from the start**  
**SING, Eight more miles to Louisville, the home town of my heart!**

**FIGURE:**

**Head couples up and back with you, the sides a right and left thru**  
**Head ladies chain across the way, the sides a half sashay**  
**The heads pass thru, turn left you do, the sides the ol' pass thru**

Heads pass thru and turn left around outside of ring, meet corners passing thru from opposite side of square.

**It's corners all left allemande, a grand ol' right and left, SING**

Allemande left with corners, partners right, right and left grand.

**Eight more miles to Louisville a comin' into view**

**Pass your honey, swing the next, and promenade the ring**

Pass partners and swing the next. Men promenade the right hand ladies home as their new partner.

**I knew some day, you'd be on your way, I knew it from the start**

**SING, Eight more miles to Louisville, the home town of my heart.**

**TAG: Eight, seven, six, five, four, three, two, one — LOUISVILLE!**

**Sequence:** Figure for heads again, Break substituting side couples for heads, Figure twice for sides, Ending same as Intro using heads.

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## BACK AWAY

By Ed Gilmore, Yucaipa, Calif.

**Side ladies chain across the way, turn and roll a half sashay**  
**One and three you promenade, three quarters with that pretty maid**  
**Behind the sides you stand, go forward eight and back with your girl**  
**Forward again and face your girl**

(Face the girl beside them)

**Back away and then pass through**

**All turn left go single file, promenade a little while**

**Men move up with an arm around, star promenade go round the town**

**Right on home four ladies chain, chain the girls across the ring**

**Turn and chain 'em home again, and the two side ladies chain.**

Repeat then call twice beginning with—head ladies chain, sides promenade.



# LADIES on the SQUARE

## "Do-It-Yourself" SQUARE DANCE FASHIONS

Part II — by Irene Legg, Dalton, Ohio

**T**HERE IS GREAT satisfaction in wearing something you have made yourself and here are some things to remember when you tackle the job of square dance dressmaking.

### Choose the Style Best Suited to Your Personality

Never wear clothes because they look well on someone else. Choose the type of dress you look best in, keeping the full skirt idea in mind. The bodice is very important. Be sure it fits nicely and still allows plenty of full movement for dancing. Consider your neckline. A V-shape neckline can be worn by anyone if it has a collar. Square necklines are most flattering to thin women and rounded or scoop necklines are for heavier women with full bosoms. Stick to what you think *you* can wear best. Two types of sleeves give greatest comfort in square dance dresses—the short, puffed sleeves or the elbow-length "bat-wing."

### Wear a Full Petticoat

I feel that one petticoat is sufficient to make your dresses look their best. Some women prefer more than that and can wear them successfully. If you are large, I recommend a straight slip rather than a petticoat. You can find full petticoats in almost every department store and you may expect to pay around \$6.00 for one that is full enough to twirl. If you can own but one petticoat, choose the color wisely, remembering that a white one can be worn with almost any color scheme. It is possible to make your own full slip. Here is one type:

McCall's Pattern #9730	\$ .50
3 yards taffeta @ 59c yard	2.07
2 spools thread	.20
2 packages seam binding	.20
	—
	\$2.97

### Choose Practical Materials

By "practical" I mean materials you can launder at home and keep fresh and neat with as little work as possible. In your choice of materials you can save both time and money

by knowing what to buy. The most popular materials today are no-iron fabrics such as nylon, orlon and dacron. I prefer the puckered variety to the plain weave, because they look better after numerous washings, are easier to sew on, never ravel and never need ironing. You will find a greater variety of prints in nylon than the other two. When sewing nylon be sure to bind all seams to strengthen them. It is a good idea to line the bodice with a cotton material to absorb moisture, thus making the dress cooler.

Other no-iron materials are cotton georgette, cotton plisse and polished cottons. The squaw dress, of georgette, is a popular square dance costume. It is a refreshing addition to the wardrobe and requires almost no upkeep. If you make your squaw dress or skirt of patio cloth, it will require special washing and drying treatment. Dampen the skirt and tie it with cords at the waist and at intervals down its length. This will make loose pleats when the skirt is dry. For tighter pleats pull a nylon stocking over the skirt after it has been tied and allow it to dry this way. Cotton georgette will require no ironing or pleating.

Some of you hesitate to make a squaw dress because the braid and ric-rac might need ironing. The new metallic ric-rac and braid needs none and is guaranteed washable. Press cotton ric-rac from the wrong side of the dress.

Last but not least are the ever popular plain cottons. There are so many wonderful new cottons in such a variety of colors and patterns that their possibilities for square dance dresses are endless.

Here is an approximation of requirements and prices on a dress of nylon, orlon or dacron:

6 yds. nylon @ \$1.00.....	\$6.00
1 — 12" dress zipper.....	.40
2 spools thread @ .10.....	.20
3 pkgs. seam binding @ .10.....	.30
1 dress pattern .....	.50
	—

Total \$7.40



A MOST COLORFUL party theme is that making use of the picturesque and romantic flavor of Hawaii. Beverly Hill Billies of California have supplied us with details of their very successful Hawaiian party of recent date.

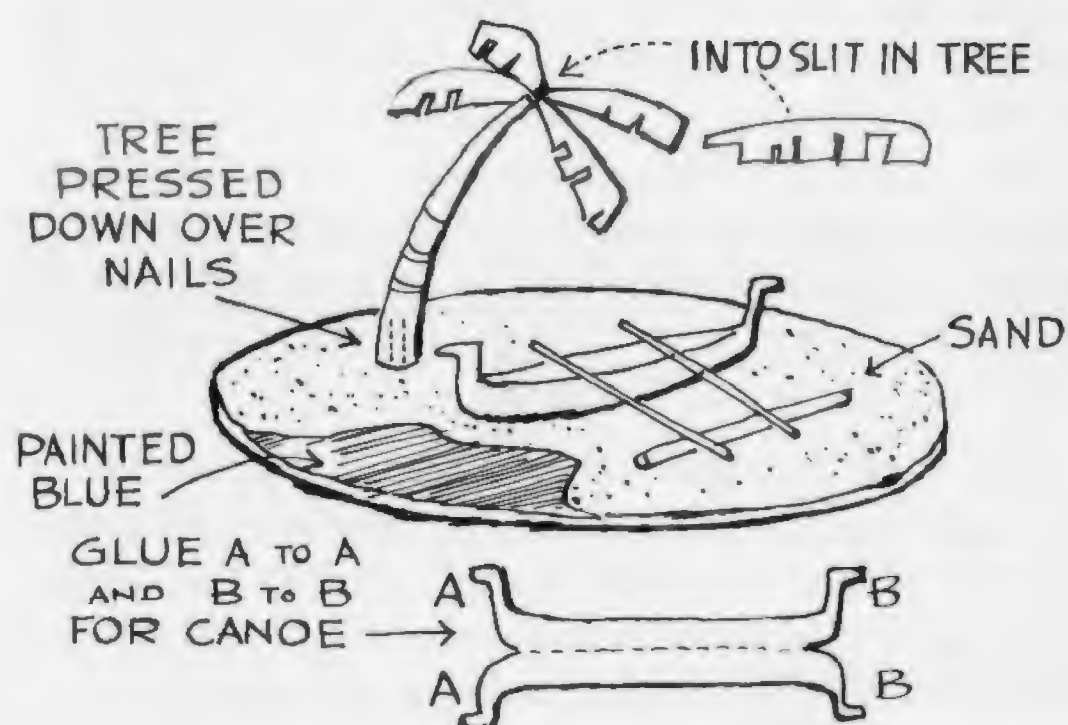
### THE HALL

Balloons, fishing nets and bright posters from the air and steamship lines servicing the Islands decorated the hall. Dominating the area at the front was a giant man-made palm tree (with apologies to Joyce Kilmer!). To make this 15' tree a long pole was used as the base of the trunk. Padding was wrapped around it to the desired thickness and this in turn was wrapped with burlap potato sacks obtained from the super-market at 10c each. If you live in any spot where palm trees grow, you can follow the city tree-trimmers and get all the palm fronds you want. The Hill Billies did this



Costumes were very much in keeping with the Aloha theme.

## Party in HAWAIIAN theme



and inserted them into vertical slits at the top of their tree. If you must make your palm fronds, cut them to proportionate size from large sheets of corrugated paper and paint them green.

The cocoanuts on the tree were evolved by inflating and clustering about 8 to 10 orange balloons and attaching them to the trunk at the place where the fronds were also attached.

The dancers themselves were very decorative. They had come in bright muu-muus, holokus, lava-lavas, and Aloha shirts. The caller swung and swayed in a grass skirt!

### PROGRAM

As the dancers entered the hall, leis were placed about their necks, tiny orchids pinned in the ladies' hair, all punctuated by the traditional kiss on the cheek.

Several dances Hawaiian in effect were programmed. Try such rounds as Cocoanut Grove, Hula Blues, Aloha Two-Step and the newer Moonlight Swim. Trade Winds is appropriate for a call. At intermission an impromptu square might present their idea of a hula square dance.

### THE TABLES

Refreshment tables were centered with decorations depicting an island with a palm tree and an outrigger canoe. The place mats were Hawaiian menu folders (also obtainable from the air-lines), and down the center of the tables were strewn "baby orchids" flown from Hawaii, a donation by caller Hon Wa Wat and his Jeans and Janes Club of Honolulu. In this connection a scroll containing Hill Billies' names was dispatched to Hawaii as an official welcoming of Hon and the club into Hill Billies as honorary members.

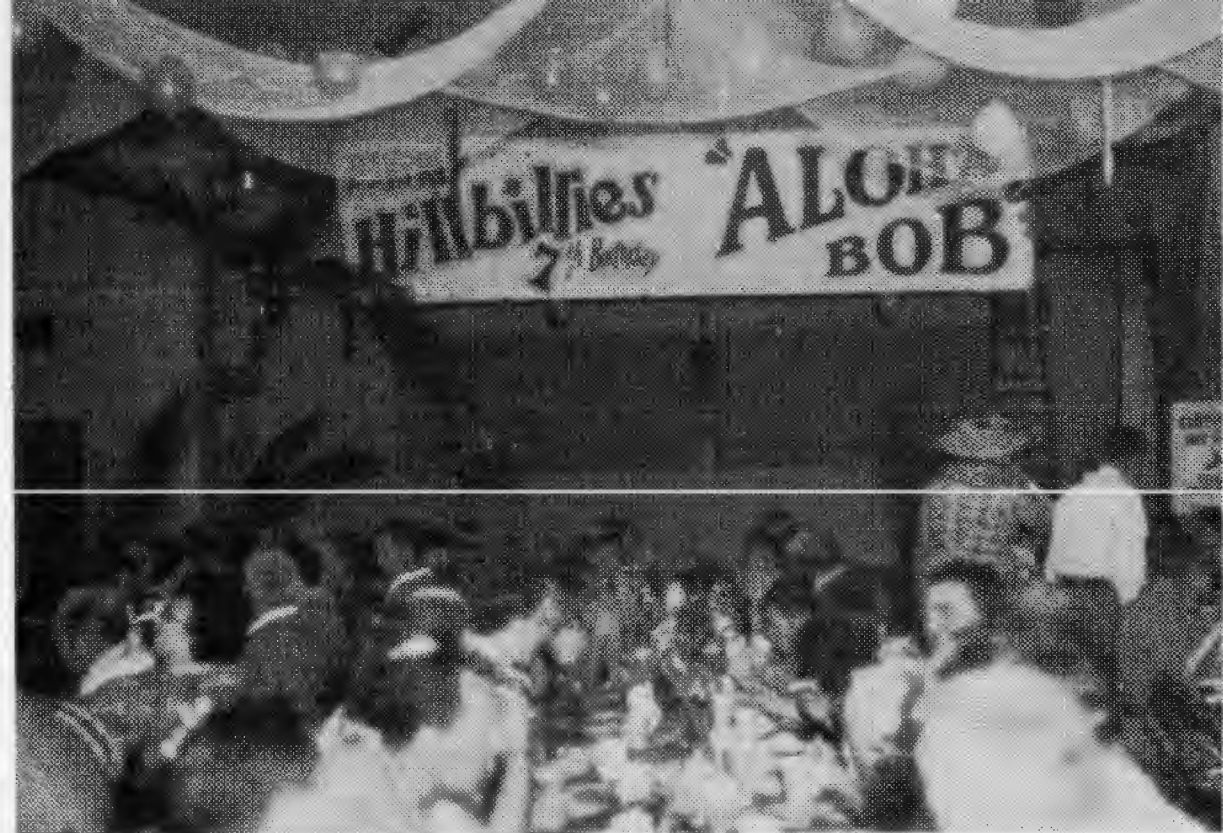
The table decorations, sketched herewith, were made by cutting 3-ply plywood into



oval-ish shapes. One side of these was painted blue for the ocean. Two nails about 2" long were driven in from the under-side so that the points stuck up where the palm tree was to stand. After the painted ocean was dry, the unpainted area was covered generously with LePage's glue and sprinkled with sand which had to be forced down into the glue. This made the sandy beach.

For the palm trunk branches from the jade tree succulent plant were trimmed of their leaves and thinned to about ½" at the top so it would be narrower than the base. The base was forced over the two nails to make it stand. Leaves were made from green construction paper, per the diagram, and fitted into vertical slits made with a razor blade at the top of the tree.

The outrigger canoe was made from construction paper, each canoe of a different color. The outriggers themselves were twigs cut to size. See diagram for canoe pattern. Ethel and



The man-made palm looms over the dancers as they munch refreshments.

Frank Grundeen, Sets in Order cartoonist, designed and made these decorations.

For refreshments, try pineapple cubes and cocoanuts cubes on cocktail picks — or coconut sheet cakes — or pineapple sherbet and coconut cookies.

## THE LATEST FROM LOUISVILLE

Ray Bohn, Louisville caller, has written a singing call, "Eight More Miles to Louisville," which has been adopted as the Convention dance. This is to be released on a Sunny Hills record.

Every effort will be made to place groups in the same hotel or motel. However, registration fees (\$1.00 per person per day) *must* be received at headquarters before this is possible. Read your registration blank carefully and follow directions. Refunds on registration fees will be made if headquarters is notified not later than June 15th. No money back after then.

A special children's program including movies and other forms of recreation is being outlined. Children 12 or over must pay the regular registration fee. Children 11 or younger do not have to pay. They will be given an identification badge and permitted to come and go without charge. Baby sitters can be provided by the hotels upon request.

An innovation for this year's Convention is the pre-sale of Official Programs. These may be ordered from P.O. Box 1553, Louisville, at \$1.00 each.

Advance registrations for the 7th National Square Dance Convention in Louisville, Kentucky, have passed expectations. In late February some 2500 pre-registrations had been received, Ohio dancers topping the list with 623 registered.

The highly famed Kentucky blue grass will be at the height of its beauty just at Convention time and thoroughbred horses will be found racing the fields surrounded by white board fences. Louisville and the State of Kentucky invite square dancers to enjoy the typical beauties of the state as well as the fun of square dancing.

Direct all inquiries to 7th Annual National Square Dance Convention, P.O. Box 1553, Louisville, Ky.



# Chuck Jones

## NOTE BOOK

DEAR BOB,

"In the spring a livelier iris changes on the burnished dove; In the spring a young man's fancy lightly turns to thoughts of love." So spoke Alfred, Lord Tennyson and who am I to quibble, yet as a young man (around 12) the second phrase always struck me as a little bob-tailed, if not down-right enigmatic. It seemed to me that there must be a word omitted in there — A young man's fancy *what* lightly turned, etc? Fancy socks? Fancy ideas? As an older man (about 17) I was less concerned with Tennyson's poetic license than his

peopled as it was with fragrant, sloe-eyed womanhood, becomes a bower rather than a bore, a garden instead of a burden. Tennyson, I felt, might be a seven-tailed wonder in the ornithological field — burnished dove department, but if he supposed my fancy hibernated during the cold months only to emerge in sleepy response to the blandishments of spring then he had a few lordly guesses coming.

It was only in later years that I found in the same poem evidence that A. L. Tennyson was not quite the naive young scout that he might off-hand appear.

*"He will hold thee, when his passion  
shall have spent its novel force,  
Something better than his dog, a little  
dearer than his horse."*

Mother and I rode out into the bursting green spring of our Southern California country yesterday (This is being written the first of March), the hills are thickly carpeted with surging and undulant wild wheat, the ancient

Young Man's Fancy Lightly  
Turning to Thoughts of Love



understanding of young mens' fancies in general. I knew then that *my* fancy didn't lightly turn toward thoughts of love in the spring, it had been on thoughts of love all winter. In fact there were only two things that were never off my mind from vernal equinox through solstice, equinox, solstice and back to nox again: love and girls; always one or the other, sometimes in tandem, sometimes concurrently. It seemed to me then (and even now to a more moderate extent) that my life had been largely a waste up to that time. I looked back in sorrow on a misspent childhood devoted to marbles, baseball and hookey. Even school,

live oaks extend craggy fingers touched with tiny accents of green into an incredibly blue sky, indolent springy clouds are everywhere, tang-laden with news of the Pacific. Mother delights in clouds and begrudges her "old lady" body that persists in denying her the delight of climbing trees — or even cliffs — on resurgent days like this. I point out to her that at seventy she must expect — well, certain minor failures in the physical self. "Minor fail- ulars, the devil," she replies waspishly, "trying to fix me up is like trying to retread an entire automobile. Even if you succeeded there wouldn't be anything left of the old." I know



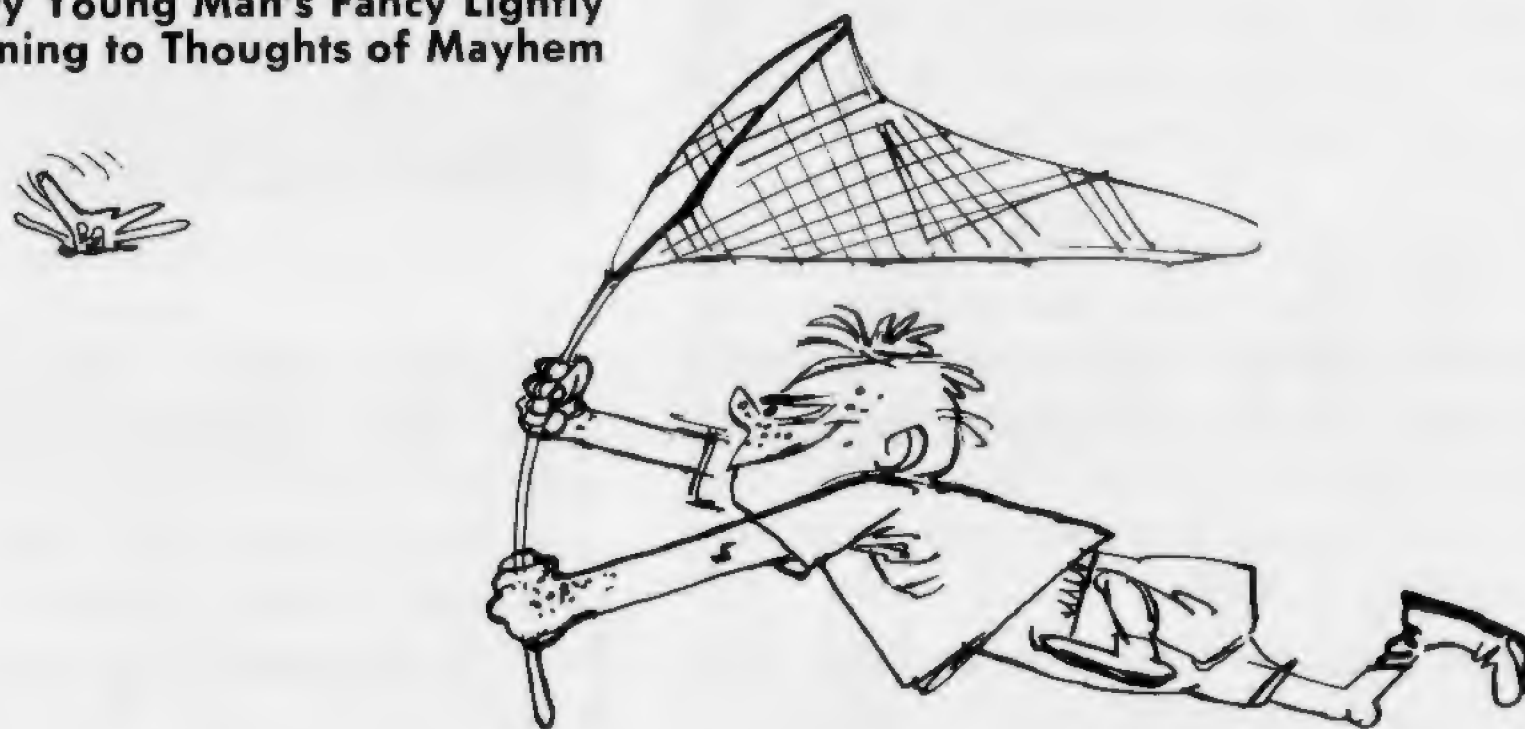
that she does not bemoan the advance of age as such, it is simply that breakdowns, aches and pains impede her search for knowledge, her work and her happy fruitful life. She has in the last month read at least ten books: "Anatomy of Murder," "Moby Dick" (for the sixth time), "The Koran," "Gulliver's Travels" (oddly enough for the first, unexpurgated), Peter Fruechen's new book, a couple of novels, a whodunit and probably something on the history of admiralty law, anthropology or the lesser essays of Pindar. She has painted two rooms of her house and stripped an antique chair, finished seven or eight large dolls and eight or ten small ones for a waiting market. She finished a king-sized patch-work quilt for a grand-daughter (our daughter) and altered several dresses and darned innumerable socks for family and everyone else in the neighborhood. Ostensibly she lives alone in a house on the sea (use "cottage" to her and get a fat lip) but you'd never know it because she is inevit-

the rest of us were less liable to class people as "old," "young," "dull," "bright," as "slobs," as "conceited," as "selfish" or "as" anything else, we would recognize that no single term can hope to remotely identify any individual or *anything* for that matter. (The flower that represents beauty to us, is food to the bee.)

When we characterize age with bombazine, old lace and faulty memories we effectively block the entrance to storehouses of wit, intelligence and deep understanding. You don't think so? Cross wits with Churchill, Shaw or Bertrand Russell, dodderingly old by common standards. These are unusual old men, say you? True, yet if we extend the same dignity and a like respect perhaps we may find unusual old men and women around us too.

In the line of my work I have been recently studying the human nervous sensory system and I have become convinced that there need be few "old" brains in our old people if the environment in which they may grow is kept

#### **Very Young Man's Fancy Lightly Turning to Thoughts of Mayhem**



ably surrounded by people and/or livestock of every persuasion, age and ancestry. Dogs, babies, little girls and teen-age boys flow to her in the same way that a horse gravitates to a bale of hay. Hay and horses simply go together, that's all.

Somebody once said that a mother is a person you forget about the rest of the time and then scare the heck out of once a year by sending her a telegram on Mother's Day.

Well, my way of scaring the heck out of you, Mabel Jones, is to pay a public tribute to you once a year on these pages. But there are other reasons for doing so. Perhaps if all

fresh and sympathetic. Beneath these retreads we may discover great strength and great beauty and great value to ourselves.

I am very much afraid that this middle-aged man has turned his spring fancies rather heavily to thoughts of philosophy. If you are still with me, thank you. Next month, square dancing. Perhaps.

*Chuck Jones*



# PAGING THE ROUNDANCERS

**R**OUND DANCING in their area of New England has received a real impetus by the attention of the Doyles to the activity. Dick and Evelyn started dancing squares about 9 years ago and were particularly interested in learning the rounds, too, because of a long background in ballroom dancing. Dick's principal concern has been in calling squares and he has four clubs on a regular schedule. He guest dates in all of the states of the Northeast for square and round dance clubs and workshops.

The Doyles have visited and called in the Midwest and California and recently down the East Coast to Florida. They teach the round dances in such detail as to make them easy. They have a Round Dance Club called The Roundaliers at Sharon Heights and now have a beginner group as well.

Evelyn lets Dick do all of the teaching while she concentrates on style, which makes the Doyles a real teaching team. Dick is Round Dance Editor for the New England Caller

Magazine and a past President of the Old Colony Callers' and Teachers' Association. The Doyles conduct the Round Dance Program for the New England Square & Folk Dance Camp at Becket, Mass.

Dick and Evelyn say that the dancing in the country today, both square and round, is getting too involved and too difficult to be

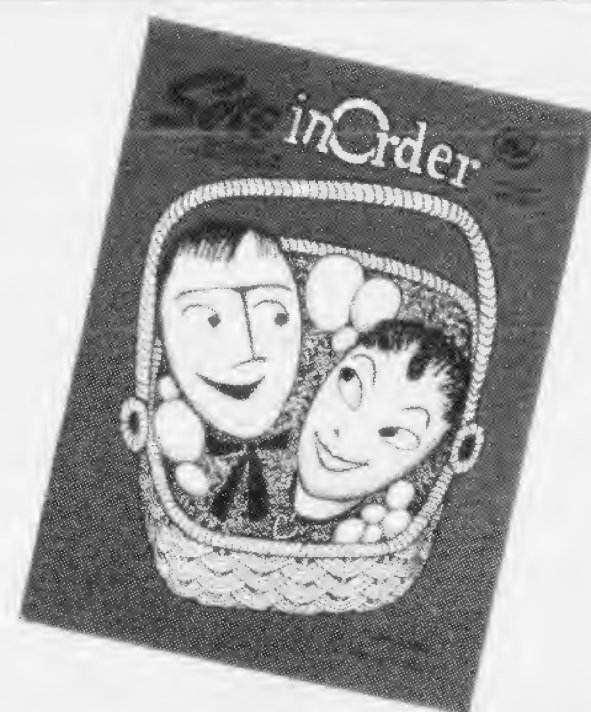


*Dick and Evelyn Doyle, Milton, Mass.*

presented easily to newcomers. It must be made more appealing to the casual dancer, they feel. They believe themselves not above criticism because they lean towards the more advanced dances. However, they reject all difficult figures until they have become generally accepted and even then they use them only with groups they know are able to accept and absorb them.

## ON THE COVER

Lulu Braghetta has drawn another of her delightful covers for us. This time, true to the season, she shows us what good eggs square dancers can be. You will be seeing more of Lulu's light-hearted work on future Sets in Order covers.





# The SQUARE OF THE MONTH

**J**OHN WALD'S 40 years with the Turnverien St. Paul, a gymnastic group, furnished a good basis for the body control which makes square dancing easier. It was Dr. Ralph Piper of the University of Minnesota who interested John in square dancing and calling in and around the International Institute in St. Paul, cradle of the local square dance revival in 1940.

John is a charter member of the Folk Dance Federation of Minnesota, now in its 10th year; and the Twin City Callers' Association, known as the Swingmasters. He has also been a member of the St. Paul Winter Carnival Square Dance Committee for the past 10 years. Besides his own State Conventions, John has taken part in the last four National Conventions and expects to be in Louisville in June. He has attended Dr. Shaw's August Class for 8 years.

Square dancing is strictly a hobby with John. He has never felt the urge to turn "professional" for to him that would mean work and he has promised himself that when calling becomes a chore, he will quit. For his livelihood John is employed by the Northern States Power Co. as Operations Analyst.

John and his wife, Melba, are capable round dance instructors so that the folks dancing to John are offered a balanced program of squares and rounds.

John feels that his accomplishments have been the lucky result of a good background plus association with so many nice people who were willing to share their knowledge with him. He feels a deep obligation to his dancers to give them the best in dances, music and calling that is available. To do this, he believes it is a "must" to attend camps, clinics, institutes, conventions and festivals whenever possible, and to assist gladly in the promotion of our square dancing fun.



*John Wald, St. Paul, Minn.*

## HILL TOPPER

As called by John Wald, St. Paul, Minn.

Heads to the center, sides divide,  
Break in the center — swing on the sides.  
**NEW HEAD COUPLES** go forward and back,  
Cross trail, go 'round one, stand there four in line  
Forward eight — back that way  
Four little ladies half sashay.  
Center four go right and left thru,  
Then cross trail, go 'round one  
Make **NEW LINES** at the top of the square.  
Forward eight and back with you,  
Forward again with right and left thru,  
Walk all around the left hand lady,  
See saw your pretty little taw, etc.





# 'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

## Missouri

The Greater St. Louis Folk and Square Dance Federation will have its Annual Spring Gala on April 26 at the famed Kiel Auditorium, site of 1957's "National." Joe Lewis will lend his exciting rhythm to the squares; the Manning Smiths will add buoyancy to the rounds. There will be workshops in both phases at Hazelwood High School Auditorium.

1958 officers for the Square Dance Callers' Assn. of Greater Kansas City, Inc. (or SDCA-GKCI, and pronounce that, if you can!) are Frank Buchan, Gil Benson and Jim Knight. Ten callers did honors for the election dance at Ridgeview Country Club. A dinner preceded the dancing.

## Colorado

Bruce and Shirley Johnson of Santa Barbara, California, took both rhythm and charm to the Haylofters' 11th Annual Square Dance Festival in Fort Collins, Colo., on March 28-29. The annual dance, a real "standard" in the square dance world, was held at the Men's Gym of Colorado State University.

## Minnesota

Just a little over a year ago four couples in Fairmount tried square dancing the hard way! Tapping, jigging, clogging, whatever it is called, it's hard! They have now named themselves the Crowhoppers and Ken Bird is their caller. The group has grown to three squares and makes guest appearances for festivals, banquets, shut-in parties and the like.

In keeping with 1958's year-long celebration of Minnesota's 100th year of statehood, the Folk Dance Federation will sponsor a Centennial Convention at Duluth on May 30 thru June 1. Nationally known callers will participate and tentative plans call for a "get-acquainted" dance on Friday evening; folk, contra, round and square dance instruction and dancing; climaxed by a banquet and Centennial Ball.

## Montana

Five-hundred dancers gathered to dance enthusiastically at the 3rd Star Allemanders Square Dance Jamboree on February 1 at the Billings YMCA Gym. The popular and colorful Johnny LeClair from Riverton, Wyo. was MC and caller for the event. Larry Faught, the club's regular caller, M.C.-ed the After Party where guests were able to share more dancing and refreshments.

The 5th Annual Square Dance Jamboree will be held in Helena on April 26 with Johnny Schultz of Phoenix, Arizona, doing the calling. There will be a P.M. workshop and evening dancing at the Junior High School Gym.

## Nebraska

Recently at the Chicago national convention of delegates of recreation departments from state hospitals, Lincoln received special commendation for the work its square dancers are doing to assist and dance with the patients in the local state hospital. Each club belonging to the Lincoln Council sponsors a dance at the hospital on 2nd and 4th Monday evenings throughout the winter months. Caller Roscoe Roeder donates his services each Saturday in teaching the patients.

A Big Event of the square dance year is the annual Omaha Square Dance Festival at Ak-Sar-Ben Coliseum, the 10th of which will be held this year on May 16-17. Arnie Kronenberger will be the featured caller on Friday night; on Saturday it will be Bob Brundage. Gail Canahan and his Blue Ridge Boys will make with plentiful hoedown.

Another fun-packed evening is in store for square dancers on April 26 at the National Guard Armory, Columbus, when the 2nd Annual Mid-State Square Dance Festival swings into action. Harold Bausch will handle the festivities and committees from Harolds Squares Bar Nothin', Shelby Squares and Genoa Squares Clubs are working hard to make this a most successful event.



### **Kentucky**

Officers of the newly-formed Kentucky Square Dance Callers' Assn. are Johnny and Louise Yartz, Ray and Louise Bohn, "Sherlock" and Vi Holmes, Lee and Opal Green. These folks will be very active in the coming "7th National" in Louisville in June.

### **Virginia**

A busy caller in and around Alexandria is Chuck Donahue who has three classes of varying levels, a club dance and a dance at the Officers' Club at Fort Belvoir to call each week. More people are coming into square dancing in the area and the problems are the usual ones of satisfying the crowd, yet keeping the new and challenging material in proper balance.

### **New York**

The newly formed Western New York Federation of Square Dance Clubs has elected charter officers. There are 11 member-clubs and the first officers are: William Wright, No. Tonawanda; Eugene Merkley, Snyder; Keith Winship, Kenmore; Monica Seitz, No. Tonawanda and Theda Adams, Buffalo. Square dancing began taking hold in western New York in 1949 with a club of 24 persons, Herb Suedmeyer calling. Now an estimated 2000 are dancing in the area.

### **Washington, D.C.**

The Washington Area Square Dancers' Co-operative Association (hereinafter to be known as WASCA!) held its first meeting and election of officers early in the year at the Sheraton-Park Hotel. Forty-three of its 48 member-clubs were represented. New officers are: President, Howard Williams; Veep, "Buzz" Bereuter; Secretary, Frances Filley; Treasurer, Harry Groene; Board Members, Sue Henry and Donald Ward. Board members serving unexpired terms are Alfred Burrows, Helen Davis, Eugene Denson and Bob Mullen. WASCA is the organization which sponsored the successful 3rd Atlantic Convention last October and plans are under way to make the 4th Atlantic Convention on Oct. 10-11, 1958, at the Sheraton-Park Hotel equally enjoyable. The hotel, delighted at the attitude and manners of the square dancers last year, is going all-out to co-operate with WASCA for this year's whingy-dingy.

### **California**

Relaxin' Dancin' is promised by Ozzie and Margie Stout at their 1st and 3rd Saturday dances at Laurel School, Whittier . . . Nine squares crammed the hall for Jack Thomas' first beginner class under the aegis of Associated Square Dancers. This took place at Patrick Henry Jr. High in Granada Hills on January 21 . . . Starlighters of Huntington Park celebrate their 6th Anniversary on May 13 . . . On Feb. 8-9 25 square dancers from Jills & Jeans in West Pittsburg chartered a bus and, with their caller Warren Scott, journeyed to Reno, Nevada, where Warren called the Inter-Club Council Dance.

The Flyin' Squares from the K-5 Barn in Cupertino invite visitors to come dance with them any Thursday night. On third Thursdays the caller is Johnny Barbour. Several from this group journeyed to San Leandro where they joined the Barn Owls and caller Bob Page.

Satins and Spurs of Sherman Oaks will have Lee Helsel and Bill Elliott calling for them at the Playground on April 5 and 19, respectively.

### **Florida**

Rhythm Squares meet each Saturday evening at Fort Lauderdale Beach Community Center, with Frank Michael calling. Visitors are welcome . . . Mr. Sun's Sets of St. Petersburg featured Frank Lane as a recent caller . . . Melbourne Allemanders hosted the Florida Federation of Square Dancers' meeting at the Belecelona Hotel in Melbourne. Harry Moore of Miami presided as prez pro tem . . . Another Florida dance open to visitors is the Beachcombers' of Daytona Beach, who dance Saturday nights at the Carpenters' Union Hall.

Round dance enthusiasts gather first Sundays of the month at the North Blvd. Recreation Center in Tampa, to learn and practice the rounds of their choice. Earle Heinrichs sparkplugs. The June 1 dance will follow the State Square Dance Festival and a goodly crowd is expected.

Square dancing was much in evidence during the Fiesta del Sol at Lake Worth. The Do-Si-Do and Promenaders Clubs had a float in the big parade on March 14. On March 13 the two clubs combined to present a big Square-ama at the Casino on the Ocean front. Jim Beck was M.C.



# COPENHAGEN

By Manning and Nita Smith, College Station, Texas

**Record:** "Copenhagen" SIO 3104A

**Position:** Open, facing LOD

**Footwork:** Opposite, directions for M.

## Measures

### **1-4 Waltz, 2, 3; Waltz, 2, 3; Step, Pivot, —; Step, Pivot, —;**

Starting M's L, waltz fwd in LOD with step, step, close, (L R L) turning slightly bk to bk; waltz fwd with step, step, close (R L R) turning slightly face to face; step fwd on L, touch R beside L as you pivot L face; step bkwd in LOD on R, touch L beside R as you continue L face turn to face LOD.

### **5-8 Waltz, 2, 3; Waltz, 2, 3; Step, Pivot, —; Step, Pivot, —;**

Repeat meas. 1-4 End facing ptr with M's bk to COH and M's R hand joined with W's L hand.

### **9-12 Side, —, Close, Step, Swing, —; Side, —, Close; Step, Swing, —;**

Step to side in LOD on L, hold 1 count, close R to L and turn to face LOD; Step fwd in LOD on L, swing R fwd, hold 1 count; Step to side in RLOD on R and at same time face ptr and change hands to M's L and W's R, hold 1 count, close L to R and turn to face RLOD; Step fwd in RLOD on R, swing L fwd, hold 1 count.

### **13-16 Under, 2, 3; Step, Swing, —; Under, 2, 3; Step, Swing, —;**

W turns R face as she walks under joined hands (M's L, W's R) in 3 steps to face LOD . . . M walks behind W to outside in 3 steps (as W turns under joined hands) L R L to face LOD; step fwd in LOD on R, swing L fwd, hold 1 count; With both facing LOD change hands to M's R and W's L — both progress in LOD as W crosses back to outside in 3 steps as M crosses behind W to inside in 3 steps L R L; step fwd in LOD on R, swing L fwd, assume BUTTERFLY POSITION with M's back to COH.

### **17-20 Waltz Balance, 2, 3; Waltz Balance, 2, 3; Roll, —, Step; Step, Swing, —;**

The butterfly position — step to L on L in LOD, step behind L on R, step in place on L; step to R in RLOD on R, step behind R on L, step in place on R; using canter rhythm step fwd in LOD on L, pivot 1/2 L face on ball of L foot, step to side in LOD on R; continue L face turn on ball of R foot and step fwd in LOD on L, swing R fwd, hold 1 count.

### **21-24 Waltz Balance, 2, 3; Waltz Balance, 2, 3; Roll, —, Step; Step, Touch, —;**

Repeat meas. 17-20 in RLOD ending in CLOSED pos with M's bk to COH.

### **25-28 Back, —, Close; Back, Swing, —; Forward, —, Close; Forward, Swing, —;**

In closed pos, M's bk to COH, step back on L, hold 2nd count, close R to L; step bk on L, swing R bkwd (W swings L fwd), hold; step fwd on R, hold 2nd count, close L to R; step fwd R, swing L fwd, maneuver to pos with M's bk to LOD by pivoting R face on ball of R ft.

### **29-32 Waltz, 2, 3; Waltz, 2, 3; Waltz, 2, 3; Twirl, 2, 3;**

M starting bkwd in LOD on L ft . . . do meas. of R face turning waltz: twirl on 4th meas (meas 32) to open pos ready to start dance from the beginning.

Dance total of three times





# THE WORKSHOP

FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

APRIL, 1958

## ALL FOUR THRU

By Bob Sessions, Tacoma, Washington

First and third a right and left thru  
Four ladies chain across from you  
Two and four a right and left thru  
Four ladies chain across from you  
Forward eight and back with you  
All four couples a right and left thru  
Go forward eight and back with you  
All four couples square thru  
Outside one and take a right  
Inside one and take a left  
Outside one and take a right  
Inside one and take a left  
Walk all around your left hand lady, etc.

## SASHAY BENDER

By Fred Applegate, Lemon Grove, California

First and third, do a half sashay  
Then box the gnat across the way  
Face the sides, half square through  
Partners now, half sashay  
Bend the line and pass through  
Centers arch, ends turn in  
Pass through, half square thru the outside two  
Partners now, half sashay  
Bend the line and pass through  
Centers arch, ends turn in  
Square through, three quarters 'round  
Find your corner, left allemande  
Partner right, go right and left grand.

## CHICKEN CHOWDER

By Del Coolman, Flint, Michigan

One and three you bow and swing  
Up to the center and back again  
Up to the center, swap and swing  
Face the sides, circle half  
Heads rip and snort, then dive thru, pass thru  
Right and left thru the outside two  
Pass thru, face your partner, right and left thru  
Pass thru, face your partner, circle half  
Sides rip and snort, then dive thru, pass thru  
Right and left thru the outside two  
Pass thru, face your partner, right and left thru  
Pass thru, face your partner, circle half  
Heads rip and snort, then dive thru, pass thru  
Right and left thru the outside two  
And a half sashay  
Circle half while you're that way  
California twirl, face outside  
Two lines of four facing out  
Forward eight and back that way  
Whirlaway, half sashay  
Join hands, the ends turn in  
With a right and left thru, you're goin' again  
Square thru, three-quarters round in the middle  
of the land, then  
Allemande left the old left hand.

## DIXIE BENDER

By Mel Rich, University City, Missouri

Head couples swing just you two  
Down the middle cross trail thru  
Walk around two and line up four  
Forward up and back once more  
Ends bend in and the lady lead  
Ends of the line bend in to the middle  
It's a Dixie chain and show some speed  
Lady go left and the gent go right around one  
Into the middle Dixie chain and have some fun  
Lady go right and the gent go left around one  
Box the gnat at your own back door  
Back right out to lines of four  
Forward up and back to Dover  
Ends of the line cross right over  
To an allemande left, etc.

## CUMSHAW

By Lee Helsel, Sacramento, California

Head two couples swing and sway  
Sides right and left thru across the way  
Heads go forward and back with you  
Forward again right and left thru  
Same ladies chain and don't be late  
Heads pass thru then separate  
Go round two stand four in line  
Forward eight and back with you  
Center four right and left thru  
Then whirlaway a half sashay  
Go forward eight and back that way  
Forward again and box the gnat  
Back right up after that  
Forward eight and back with you  
Bend the line, pass thru  
Bend the line star by the right with the  
opposite two  
Back by the left and keep it neat  
Girls star right hand round  
Gents promenade outside the town  
Turn your original, left hand swing  
Gents star right in the middle of the ring  
Corners all, left allemande

## SHORT TRIP

By Jim Bennett, Du Quoin, Illinois

One and three bow and swing  
Go up to the middle and back to the ring  
Go forward again, cross trail thru  
Go up the outside and around two  
Box the Gnat at your own back door  
Back right into a line of four  
Forward eight and back with you  
Bend the line and Left Square Thru  
It's left and right and left you fly  
Right to the next and pull 'er by  
Lady on the left, California Whirl  
Cross trail thru to your corner girl  
Allemande left . . .



### **FOUR MEN TURN BACK**

By Harley Smith, Los Angeles, California

All four girls three quarter chain  
First old couple split the ring  
Go round just three to a line of three  
Third old couple split the ring  
Around just two to a line of four  
Center four you box the gnat  
Then back right up to lines of four  
Forward eight and back with you  
Forward again and pass thru  
Turn to the left go single file  
Gents turn back on the outside track  
Meet your honey with a right hand round  
All the way round to a left allemande, etc.

### **'49'ER FUMBLE**

By Bill Castner, Pleasant Hills, Calif.

All four ladies chain  
Head two ladies chain right back  
Same two couples Dixie Chain  
Both turn left single file  
Behind the sides you stand  
Inside two go right and left thru  
A full turn around to the outside two  
Allemande left.

### **SOME CAN, SOME CAN'T**

By Dan and Madeline Allen, Larkspur, Calif.

First couple go forward and back  
With your corners box the gnat  
Sides go forward and back with you  
Forward again, go Square Thru  
With the heads you box the gnat  
Face the middle go forward and back  
Those who can, do a right and left thru  
The other four, box the gnat  
Forward eight and back with you  
Forward again, pass thru  
Face your own, left allemande  
Right to mother, right and left grand.

### **LOOKIE THERE!**

By Gordon Blaum, Miami, Florida

First old couple bow and swing  
Go down the middle and split the ring  
Around just two and line up three  
Forward six and back to the ring  
Number three you bow and swing  
Go down the center and split the ring  
Around just one and line up four  
Forward eight and back with you  
Ends turn back go around two  
Now you box the gnat and do-si-do  
Then back right out to a line of four  
Forward eight and back with you  
\*Forward again and pass on thru  
Turn left single file about a mile  
Gents turn in to a right hand star  
Girls walk along just like you are  
Reverse the star, reverse the ring  
Meet your honey with a right hand swing

(orig. Partner)

Well, Lookie There! Allemande left on the corner  
of the square . . .

\*Center four pass thru split the ring  
Around just one and box the gnat  
Pull her by go left allemande . . .

### **BREAK**

By Warren Spears, West Plain, Missouri

Walk all around your left hand lady  
See saw round your pretty little taw  
One and three bow and swing  
Promenade the outside ring  
All the way around just you two  
While two and four do a right and left through  
One and three forward up and back with you  
Forward again and pass through  
California Twirl, then allemande left  
That corner girl, right and left grand  
Go round the world, etc.

### **OPPOSITE WHIRLER**

By Marty Winter, Cresskill, New Jersey

Head couples one and three up to the middle  
and back to the ring  
Forward again swap and swing and face the sides  
Split that couple go round one  
Meet your lady, box the gnat  
Pull her by and swing the next one on the sly  
Put her on your right and circle left  
Reverse back in single file  
Lady in the lead go Indian Style  
Gents back track now don't be late  
Same little lady catch all eight  
Her with the right half way round  
Back by the left go all the way around  
To the left hand lady with the right hand round  
Partner left like an Allemande Thar  
Now back up boys in a right hand star  
Shoot that star with a full turn  
And promenade the corner when she comes  
round . . .

### **BREAK**

By Roy Conger, San Francisco, Calif.

From a promenade—  
Head two couples wheel around  
Right and left thru with the couple you found  
Cross trail back to a wrong way thar  
Men back up in a left hand star  
Throw in the clutch, right and left grand.

### **BREAK**

By Chip Hendrickson, Oceanside, New York

Allemande left and listen to me  
Go right and left and box the flea  
Now the gents star right and the girls promenade  
Go twice around to the same little maid  
Same one left, left allemande  
Come to the right, right and left grand  
Hand in hand go round that track  
Meet a honey and all turn back  
Go back two with a left and right  
Then box the gnat, you're goin' all right  
Right and left grand and around you go  
When you meet your honey, Let's promeno.

### **A PROMENADE BREAK**

By Del Coolman, Flint, Michigan

Promenade, don't slow down  
One and three — you wheel around  
Right and left thru — the couple you found  
Pass thru, on to the next, right and left thru  
Then pass thru, face your partner  
Right and left thru  
Square thru, three-quarters round  
That's all you do, Allemande left . . .



## PERPETUAL MELODY

By Stan and Betty Andrews,  
Kansas City, Missouri

**Record:** "Perpetual Melody," RCA Victor No. 47-7021

**Position:** Open, facing LOD. Inside hands joined.

**Footwork:** Opposite. Directions for Man.

### Measures

#### INTRODUCTION

- 1-4 Wait; —; Balance Away; Balance Together;**  
Inside hands joined, wait 2 measures; step away on L turning to face partner, point R, hold; step twd partner R, touch L to R as assume Butterfly pos M's back to COH.

#### DANCE

- 1-4 Side, Behind, Side, Pivot/Step, Touch, —; Waltz Away; Change Places;**  
In butterfly pos step to side in LOD on L, step R behind L, step to side on L, pivot to back-to-back pos as step on R in LOD (lead hands M's L and W's R are released and trailing hands are brought fwd with a sweeping motion), touch L to R, rejoin M's L and W's R hands; release M's R and W's L hands as waltz away from partner (M into COH); change sides by M passing twd RLOD from W while she turns  $\frac{1}{2}$  R-face under M's L and her R hand, to end facing, M's back to wall and his L and W's R hands still joined.

- 5-8 Tamara, Touch, —; Waltz Around, 2, 3; 4, 5, 6; Open Out;**  
Step twd partner on L, touch R to L, joining M's R and W's L at her R side — W's L hand now across her back (Tamara pos); with partners looking at each other thru window formed by M's L and W's R, waltz around in small circle moving CW  $1\frac{1}{4}$  turn R, L, R; L, R, L; drop M's L and W's R hands as M takes three steps in place while W rolls out turning L-face to end in open pos facing LOD.

- 9-12 Fwd Waltz; Lady Wraps; Fwd Waltz; Unwrap/Maneuver;**  
In open pos do fwd waltz in LOD; as M repeats meas. 9 W does a wrap turning L-face one complete turn to end facing LOD still holding her L and M's R at her R side and joining other hands in front; in wrapped pos do fwd waltz in LOD; M continues fwd waltz turning  $\frac{1}{2}$  R-face and maneuvering in front of partner as W unwraps turning R-face to end in closed pos M's back to LOD.

- 13-16 Turning Waltz; Waltz; Waltz; Twirl to Sidecar;**  
Three R-face turning waltzes moving LOD, starting with M leading bwd on his L; twirl W to butterfly pos (L-hip).

- 17-20 Twinkle Out; Twinkle In; Turn, Touch, —; Twirl in Place;**  
Moving diag on LOD (twd wall) and M crossing in front on 1st ct of each meas while W crosses in back, do two "cross waltzes" — cross L ft in front of R, step

on R beside L, step on L beside R pivoting to banjo; repeat with opp footwork etc. moving diag in LOD (twd COH); M steps on L turning slightly to face directly into COH, touch R to L, and hold 1 ct. while W steps fwd on R turning  $\frac{1}{4}$  R-face to end facing COH, touch L to R, hold 1 ct; (W should now be in front of M and slightly to his L, with M's L and W's R hands joined high and forming a window and W's L which is across her back joined with M's R at her R side. For styling W should turn her head to R and peek at partner through window). Meas. 20: release M's R and W's L hands, M takes 3 steps in place R, L, R, while W does a  $1\frac{1}{4}$  R-face spot twirl, L, R, L, to end in butterfly sidecar pos M facing RLOD.

- 21-24 Twinkle In; Twinkle Out; Turn a Half; Turn Right Back;**

Repeat meas 17-18 moving diag in RLOD. Meas 23: As M repeats meas 19, to end facing wall, W moves fwd turning R-face  $\frac{1}{2}$  turn, R, L, and steps R beside L; (hand holds and styling same as in meas 19 except W ends facing RLOD). Meas 24: retaining both hands holds M takes short step in place on R turning L-face  $\frac{1}{4}$  turn to face LOD, short step bwd in RLOD on L, step on R bwd in RLOD taking weight on R while W moves fwd in RLOD turning L-face  $\frac{1}{2}$  turn to face LOD and step on L bwd in RLOD taking weight on L, to end in semi-closed pos facing LOD.

- 25-28 Fwd Waltz; Waltz; Step, Swing, —; Maneuv, Touch, —;**

In semi-closed pos do 2 fwd waltzes in LOD starting on L; step on L in LOD, swing R fwd, hold 1 ct; step fwd on R, touch L to R, as M maneuvers to closed pos, M's back to LOD.

- 29-32 Turning Waltz; Waltz; Waltz; Twirl;**  
Repeat meas 13-16 to end in butterfly pos, M's back to COH. Repeat dance one more time. End with twirl and bow.

### JIM'S ROMP

By Jimmy Campbell, Birmingham, Alabama

**Forward eight and back again**  
**Face your partner, all eight chain**  
**Go right and left and turn again**  
**And you face the middle—**  
**Forward eight and back with you**  
**Head two couples square thru**  
**A right and a left and a right you do**  
**A left to your partner pull her on thru**  
**Go right and left thru with the outside two**  
**Then chain the girls right across from you**  
**And you turn them around**  
**The inside couples California Twirl—**  
**Same two gents you chain your girls**  
**And you turn them around—**  
**Forward eight and back with you**  
**The inside couples pass thru**  
**And there's your corner**  
**Allemande left and don't step on her**  
**Right and left grand, etc.**



## YO YO WRAPPER

By Warren Spears, West Plains, Missouri

Ladies to the center, back to the bar  
Gents to the center with a right hand star  
Turn that star in the middle of the town  
Back with the left when you come down  
Pick up your gal in a star promenade  
With an arm around the pretty little maid  
Star promenade around you go  
Spread out wide for the old yo yo  
Spin 'em in, spin 'em out across the town  
Gents walk out for a wrap around  
Girls star right go the other way around  
Girls back out, spin 'em Joe  
Catch 'em by the left a do paso  
Corner by the right and there you are  
Partner left for an allemande thar  
Back 'em up boys in a right hand star  
Shoot that star, let's have a little fun  
Do a right and left, turn back one  
Catch that lady for a wrong way thar  
Gents back up in a left hand star  
Shoot that star pass one girl  
Allemande left go around the world.

Ladies raise their right arms before they spin back in for the wrap around.

## IDAHO TRAVELER

By Lawrence E. Walker, Pocatello, Idaho

First and third finish your swing  
Go up to the center and back to the ring  
Forward again and pass thru go around one  
Down the center cross trail thru  
Separate go around one  
Down the center cross trail thru  
Separate go around one  
Right and left thru down the center of the set  
Right and left back, you're not thru yet  
Face the same two and pass thru  
Go around one and cross trail thru  
There's your corner left allemande  
Partner right, go right and left grand  
Meet your partner with a right hand round  
Promenade the corner when she comes round.

Note: On second cross trail thru lady is on left side of man, do a regular cross trail thru with lady crossing in front moving right going around one, meeting new partner in regular position for right and left thru. Do right and left thru from four in line position.

## SOPHIA

By Don and Bonnie Ward, San Diego, Calif.

**Record:** Capitol F3791 Sophia - Joe "Fingers" Carr

**Position:** Man on outside of circle facing partner, M's L & W's hand joined.

**Footwork:** Opposite throughout, directions for M.  
**Measures**

### INTRODUCTION

1-2 Wait

3-4 **Two-step Left; Two-step Across;**  
Starting M's L ft do 1 two-step L in RLOD; then do 1 two-step across, W crosses under her R and M's joined L hand, end with M's back to COH and assuming closed dance position.

## PART I

1-3 **Two-step Turn; Two-step Turn; Twirl, 2, Brush, Brush;**

In closed dance pos do 2 R face turning two-steps progressing in LOD; as the W does a R face twirl in 2 cts. the M walks L, R; in semi-closed pos with the weight on M's R & W's L ft they both brush the outside ft fwd and back.

4-6 REPEAT meas. 1-3 to end in open dance pos both facing LOD.

7-10 **Step Point, Step Touch; Side, Behind, Side, Point; Step Point, Step Touch; Roll, 2, 3, Chug;**

M steps swd on L and point R across in front of L, step back on R and touches L to face partner both hands joined; step to side on L, behind on R, to side on L and points R twd RLOD; step swd on R ft and point L, steps back on L and touches R to face partner with both hands joined; in RLOD roll, 2, 3, chug (M turns R & W turns L face);

11-13 **Solo Two-step Turn; Two-step Turn; Two-step Turn; Two-step Turn;**

Releasing leading hands and swinging trailing hands thru do 4 solo turning two-steps progressing in LOD (M turns L face & W turns R face) to end in closed dance position.

14-26 Repeat Meas. 1-13 to end facing partner M's back to COH without hands joined.

## PART II

27-31 **Two-step Fwd; Two-step Back; Two-step Turn; Two-step Turn;**

Starting M's L ft do 1 two-step fwd; then 1 two-step back; then make 2 solo spot turns (two-step) (M turn R face & W L face); assume closed dance pos.

32-35 **Step, Close, Step, Lift; Step, Close, Step, Lift; Step, Close, Step, Lift; Step, Close, Step, —;**

Do 3 R face turning two-steps adding a polka lift on the 4th ct, then as you make 1 more turning two-step you omit the lift and end facing partner M's back to COH.

36-43 Repeat Meas. 27-35.

44-46 **Two-step Fwd; Two-step Back; Cross, Point, Cross, Point;**

Repeat Meas. 27-28 above; then the M crosses his L ft across in front of R and points R twd RLOD (W crosses in front with her R and points L); then the M crosses his R ft across in front of L and points L twd LOD (W crosses in front with her L and points R);

**Sequence:** Part 1 - Part 2 - Part 1 meas. 1-10 - Break - Part 2 - Tag.

## BREAK

11-13 **Face to Face; Back to Back; Step, Step;**  
Do a two-step face to face and back to back progressing in LOD; then releasing hands, the man turning L and W turning R to make a 1/2 turn in 2 steps L, R to end facing partner ready to start Part II.





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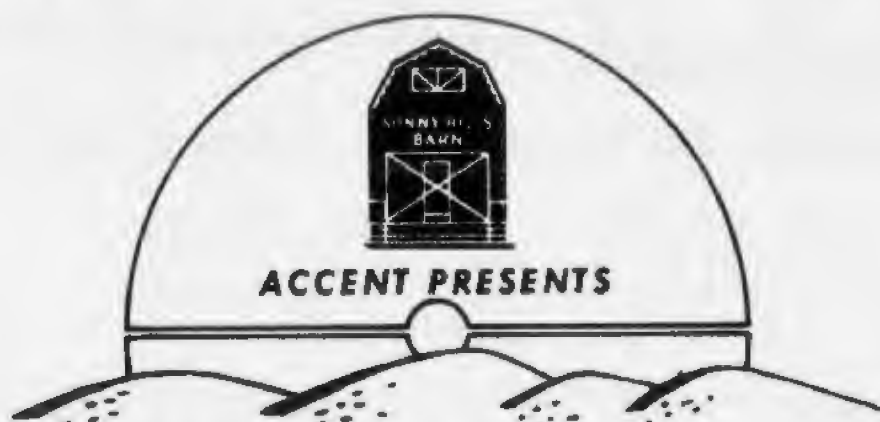
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The 7th National Square Dance Convention will become a reality on June 19-21 and coincident with plans for it are plans for such offshoots as the Trail Dances and Trail End Dances. The Trail Dances are usually planned by clubs and associations at stop-spots along the route to the Convention. Convention-goers are thereby offered opportunities to "warm up" along the way for their days at the Big One. The Trail End Dance is a similar offshoot, usually taking place in the general Convention

locality the night before the Convention begins officially.

Last year Merry Mixers Club in the St. Louis area gave a highly successful Trail End Dance wherein 326 dancers from 23 states, Alaska and Scotland were present. Committee members are happy to pass along some of their ideas which made this occasion so much fun.

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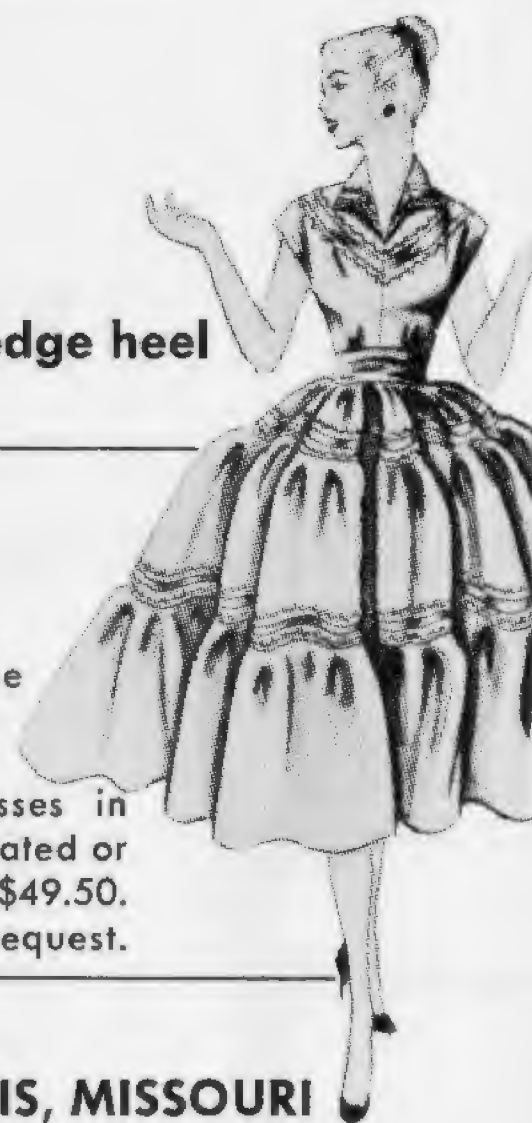
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flyers which were printed and sent out to local and national square dance publications, inviting the traveling dancers to stop in.

Construction paper in 13 different colors was used to make big silhouette maps about 2 feet in diameter of each state—a white house for Washington, D.C. Construction paper was also used for 3" name tags in various colors, cut in the shape of the state and marked with the state name in India ink that was *readable*.

The maps were made by cutting up a map of the United States. Then, using a slide projector, the committee members held the individual states in tweezers and projected their shadow on the wall where the construction paper was taped. When the size suited, they drew around the shadow. For the small maps they projected on to stencil paper, cut out the silhouette and used that stencil to cut many. Stencils were placed in envelopes with plenty of paper and passed out to members to finish tracing, cutting, labeling and stringing.

#### At the Dance:

The 48 large state maps were hung around the hall, making a colorful array. The hall was opened at 6:30 P.M. so that guests could come in for informal chit-chat to get acquainted. The dancing began at 8:00 P.M. with George Mason, the club's regular caller, at the mike.

As dancers entered they were asked where they hailed from, given their little state tags to wear and escorted into the hall to find the big maps of their states and sign their names on numbered lines which were later utilized in the drawing of door prizes.

Guest callers from far and wide took turns at the microphone and refreshments of donuts and coffee were served at about 11 P.M. After

*(Continued next page)*

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**You Can't Miss on This One!**

### "WONDERFUL FEELING"

to the tune of Zippy Do Da

and

### "SHE LOVES TO DANCE WITH YOU"

A haunting sea chanty that makes  
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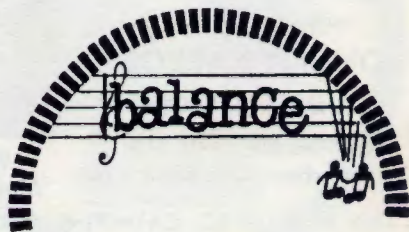
#### ASK FOR RECORD

#106 with calls by Ed Gilmore —

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Instrumental is available on "Minidisc" #3206

Minidisc Records have standard (3 Mil) groove but play at 33 $\frac{1}{3}$ . They are pressed on the finest materials available and contain as much as their 10" equivalents. Save cost, weight, and freight. Try them and you'll see why they are so wonderful.



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*Square Dance Magazines  
are an Investment in Better Dancing . . .*

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★  
★  
★

**The Roundup**

Box 5425, Lake Street P. O.  
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\$2.00 per year

*(Trail Dances, Continued)*

refreshments an informal jam session wound up the evening.

**Things to Remember:**

Some extra preparation is always necessary upon planning a Trail Dance or Trail End Dance. Unless it is given sufficient publicity it may blush unseen for all the hospitable feelings in the world. First rule — get the word out. Next, you're going to have to make a big fat guess as to the size of the hall you will need, as you will have no sure way to estimate

your crowd. A good plan is to make your dance coincide with a regular club dance that will bring out your membership and still make it flexible enough to absorb visitors.

On a Trail End Dance, since your guests will be launching into 3 days of possible solid dancing, keep your dance program lively enough to amuse and inspire but don't make it too challenging or over-long. *Everybody* will want to get going the next morning for the Convention, including yourself, your committee and club members, so give them an early quitting-time break.

**A SQUARE DANCE VACATION**

**2nd Sash-Shayer Pow Wow — Aug. 17-22, 1958**

**SQUARES**

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*Featuring at the mike*

**JOHNNY BARBOUR**

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For information: contact the Jamiesons — Li. 4-7670  
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At one of his fun-filled, inspired dances, held near his home city of Mill Valley, Jim York was tape-recorded. Although the machine was of the "home" variety, the quality was exceptional. As a result square dancers are privileged to possess one of the most inspiring, natural collections of square dance entertainment ever recorded.

Sunny Hills records has taken this tape and reproduced it on a special 33 $\frac{1}{3}$  (L.P.) 12 inch record and made it available to dancers through their favorite Square Dance supply store. All the profits from the record will go to Jeanne York. You'll want this record in your collection.

### SQUARE DANCE CRUISE FROM MIAMI

The recent Square Dance Cruise to Havana and Nassau, sponsored by the Miami YWCA Recreation Department was a great success. Sixty-eight dancers boarded the S/S Yarmouth and departed the Florida shores on February 21. Johnny LeClair from Riverton, Wyoming, was guest caller. Highlight of the trip was the dance at the Automobile Club in Havana. Plans are under way for another cruise with Ed Gilmore as guest caller.

### R/D DANCERETTES S/D

ARE REALLY CATCHING ON!

And no wonder. Everybody loves them. From your own snapshot or negative. Well-built, 10" high, plywood backed. Wood base, felt bottom.

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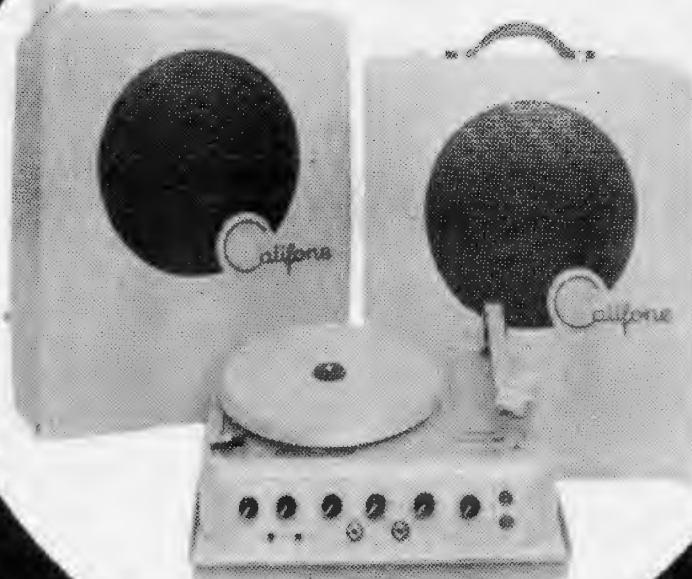
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Patter Call—A Smattering of Pattering—#113B  
Instrumentals  
Ragtime Gal — #118 A  
Middle of a Fiddle — #118 B

## HERE'S THE J BAR L CATALOG

### Patter Dances (with calls by Joe Lewis)

#101—First Nighter No. 1/First Nighter No. 2  
#102—First Nighter No. 3/First Nighter No. 4

### Hoedowns (Inst. — Rhythm Outlaws).

#106—Outlaws Hoedown/Jellybean  
#108—Katy Bar The Door/Looking For You  
#112—Outlaw's Quickstep/Linda Sue  
#114—Leather Britches/Don't Call Me Sweetie

### Singing Calls (with calls by Joe Lewis)

#103—Two Faced Line/Powder Your Face  
with Sunshine  
#105—Jellybean/Mine, All Mine  
#107—Square Dance Polka/Say Good Lookin'  
#108—Looking For You/Katy Bar The Door  
#109—Linda Sue/Don't Call Me Sweetie  
#111—Too Young to Marry/Ramblin' Rose  
#1001—Looking For You/Miller's Medley  
(with calls by T. J. Miller)

### Singing Calls (Instrumentals)

#104—Red Ragging On/Powder Your Face  
with Sunshine  
#106—Jellybean/Outlaw's Hoedown  
#110—Square Dance Polka/Say Good Lookin'  
#112—Linda Sue/Outlaw's Quickstep  
#114—Don't Call Me Sweetie/Leather Britches  
#116—Too Young To Marry/Ramblin' Rose

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## GEMS FROM OTHER PUBLICATIONS

(Federation Facts, Heart of American Federation of Square Dance Clubs — January 1958)

...“During one of these sessions of ‘casing the mags,’ my interest centered on the front cover of Sets in Order (January 1958). There amidst the simplest of settings was the inscription, ‘Friendship is Square Dancing’s Greatest Reward.’ It’s odd, I thought, that such a simple picture, devoid of brilliant colors and animated figures, could so completely attract and hold one’s interest. Yet not so odd when the idea dawns that here is the captivating force which holds our interest in square dancing in the first place; the tie that draws us back year after year long after the newness has worn off; the deciding factor in which clubs we attend; the basic reason for huge crowds at festivals and conventions. Friendship: that lovable asset you can’t buy, beg, borrow or steal.

“The picture I may not remember; the slogan I will never forget.”

**Editor’s Note:** The slogan mentioned was used by the European Association of American Square Dance Clubs at their Berchtesgaden session last Fall.

NEW RELEASE BY

**MIKE MICHELE, CALLER**



★ **SQUARE THRU POLKA** (Flip Record)

Music by **The Nightcappers**  
#549

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### DANCERETTE "DOLLS"

Dick Hufnagle, a square dancer of Lincoln, Nebraska, has dreamed up a new sort of "conversation piece." He has devised a little standing figure — 10" high — which is made from a photograph mounted on a plywood-back. The photograph and backing are cut out so that the figures in dancing position have almost a 3-dimensional quality. Dick is making them commercially from photographs supplied by his dancer-friends.

### "BELIEVE IT OR NOT" CLIPPING

Frank Wiechmann of Lansing, Michigan, supplies us with a "Believe It or Not" cartoon clipped from the State Journal of February 9, 1958. In the upper right-hand corner is shown a monument, apparently in a grave-yard, which is dedicated to a square dance caller and band leader. The monument is in Central Village, Connecticut and is adorned with a fiddle and bow. The caller — Gurdon Cady. It just goes to show you. . . .

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Pink, Red, Blue,  
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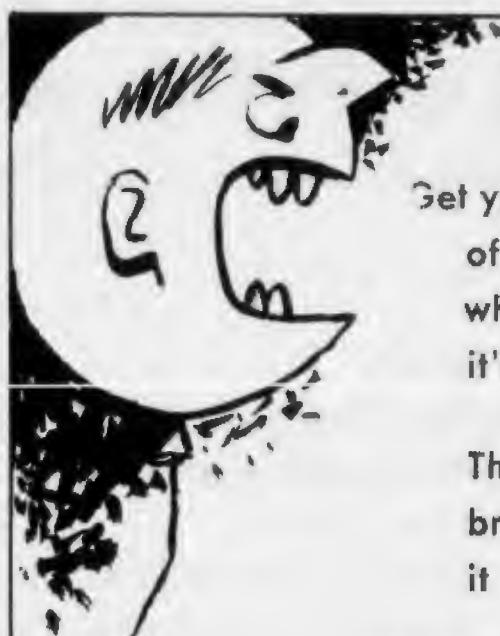
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Get yuh "Cotton Candy" pickin' hands  
offn my bloomin' balloon 'cause  
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broke it into two pieces & divided  
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## "COTTON CANDY"

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## "SQUARE DANCE TIME"

MUSIC • Convention  
Time in Texas



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## CALENDAR OF SQUARE DANCING EVENTS

- Apr. 5—So. District Festival  
City Audit., Ardmore, Okla.
- Apr. 5—2nd Ann. Round Dance Festival  
Civic Audit., Emporia, Kansas
- Apr. 5—Ann. All-Club Dance  
Labor Temple, Anderson, Ind.
- Apr. 8—"Guest Caller" Dance  
Royale Ballroom, near Cedar Rapids, Ia.
- Apr. 11-12—7th Spring Jamb. F. D. Fed.  
Weston School, Winnipeg, Man., Can.
- Apr. 11-12-13—5th Ann. Calif. Convention  
Holidayland, Disneyland, Anaheim, Calif.
- Apr. 12—Three-Club Jamboree  
School Gym, Belgrade, Mont.
- Apr. 12—S.W. Kansas Fest.  
Munic. Audit., Dodge City, Kansas
- Apr. 13—Park Prom. Ben. for Retarded Child-  
ren, U.S. Res. Training Center, Camden, N.J.
- Apr. 17—"Dance of the Year"  
Doling Park Pavilion, Springfield, Mo.
- Apr. 18-19—Kansas State Festival  
Munic. Audit., Topeka, Kansas
- Apr. 18-19—11th Annual Festival  
Coliseum, El Paso, Texas
- Apr. 18-19—Two "Guest Caller" Dances  
Fort Brandon Armory, Tuscaloosa, Ala.
- Apr. 20—Ann. Greater Indianapolis Callers'  
Assn. Fest., Ind. Roof Ballrm, Indpls., Ind.
- Apr. 25—Federation of Dancers' Clubs Fest.  
Munic. Audit., Kansas City, Mo.
- Apr. 25-26—3rd Ann. Las Vegas Festival  
Las Vegas, Nevada
- Apr. 26—2nd Ann. Mid-State Festival  
Natl. Guard Armory, Columbus, Nebr.
- Apr. 26—2nd Cotton Carnival Dance  
Calexico, Calif.
- Apr. 26—Spring Warm-Up Dance  
Union Bldg., U. of Utah, Salt Lake City, Utah
- Apr. 26—Greater St. Louis Fed. Spring Gala  
Kiel Audit., St. Louis, Mo.
- Apr. 26—5th Annual Jamboree  
Jr. H.S. Gym, Helena, Mont.
- May 2-3—New Mex. State Ann. Festival  
Los Alamos, N.M.
- May 2-3—Magic City Hoedown  
Shrine Audit., Billings, Mont.
- May 3—18th Ann. Folk & Square Festival  
Pershing Mem. Audit., Lincoln, Nebr.
- May 3—Area Festival, Lima, Ohio

## HERMAN'S WESTERN SHOP

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Munic. Audit., Oklahoma City, Okla.  
May 3-South Dakota Spring Fest.  
Arena, Huron, So. Dakota  
May 3-4-7th Ann. Ill. Fest.  
Spalding Gym, Peoria, Ill.  
May 9-10-10th Ann. Spring Festival  
Coliseum, Houston, Texas  
May 11-Ann. S.W. Wyoming Jamboree  
Natl. Guard Armory, Rock Springs, Wyo.  
May 16-17-Annual Missoula Festival  
Missoula, Montana

May 16-17-10th Ann. Omaha Festival  
Ak-Sar-Ben Colis., Omaha, Nebr.  
May 19-Vancouver Island Centenn. Roundup  
Memorial Arena, Victoria, B.C., Canada  
May 29-June 1-Florida State Convention  
Clearwater, Fla.  
May 30-June 1-7th Ann. Conv. F.D. Fed. Minn.  
Univ. of Minn. Branch, Duluth, Minn.  
May 31-Cow Counties hosts Calif. Council  
Riverside, Calif.  
May 31-June 1-Golden State Roundup  
Oakland, Calif.

## TWO BIG FUNSTITUTES

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**THAYER HOTEL**

**JULY 6-11**

STAFF:

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## NEW AND BETTER RECORD SERVICE

The establishment of a one-stop square dance record (Jobber) service has been announced by a group of leading square dance labels to provide better service to the distributors and thus to the dancers themselves. The new organization is called Corsair-Continental Corporation and it is located at 5528 Rosemead Blvd., Temple City, Calif. Recording companies participating in this new manner of service are: Balance, Bel-Mar, Dash, Fun and Frolic, J-Bar-L, Old Timer, Sets in Order, Smart, Sunny Hills, Western Jubilee and Wind-

sor. Corsair invites inquiries of other square dance labels. The company is wholesale only and will work with record distributors.

Where but in the world of square dancing could you find such an organization as this, where competitive companies have joined together to create this central distribution so that most records can be procured by the distributors through the one source, making not only for faster service but for a wider selection?

The creation of Corsair-Continental is a step forward in providing the necessary materials for square dance fun.

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## The Language of SQUARE DANCING

Reprints of the "Language of Square Dancing" from the pages of Sets in Order are now available in pamphlet form. This Glossary contains 8 pages of square dance terms and is ideal for teachers and callers to use in beginner classes as a textbook.

15c each (Minimum order of 10) or 10c each in quantities of 100 or more

Add 10c for mailing, and Californians add 4% sales tax

Order from

**Sets in Order**

462 North Robertson Blvd., Los Angeles 48, California



(Letters, Continued from Page 4)

Dear Editor:

... We are now subscribing to Sets in Order's Workshop Edition and look forward to its arrival every month... Ideas and gimmicks for clubs and parties are very much appreciated and of course we always read all news of square dancing avidly.

Jean Fuller  
Lakewood, Calif.

Dear Editor:

Being confined to a hospital bed can become very tiresome. To avoid the boredom of the daily routine I have read Sets in Order daily. My forethought in bringing them with me has gained me much pleasure and increased knowledge of square dancing. The Style Series are great and most helpful as well as many other interesting articles. When my health is restored will have much to pass on to my group. . .

Wilson Miller  
Prince George, B.C., Canada

### 5TH ANNUAL



The Old



**PROGRESS**

is our theme



The New

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#5008 Black Mtn. Rag, Key A; 8th of January, Key A

Music by Johnny Balmer's Grand Canyon Boys

**BEL-MAR Record Co.**

4146 E. Beatrix, Phoenix, Arizona

### A-SQUARE-D ROUND-UP

Third District, A-Square-D, gave a most successful Roundup in West Hollywood, California, on February 16. An especially diverting moment came when Jane and Jack Wilcox duet-ed on the singing call, "Silver Bells"; another when Johnny Velotta, attired mighty calypso-ish, did, "Marianne." George Watts and Bob Bevan M.C.-ed, with Bevan whipping out verses to introduce callers *between* introductions. Ralph Maxhimer directed the round

dance portion of the program and music was supplied by Lunette and Jack.

### Y KNOTS AT COUNTY FAIR

While one square of the Y-Knot Twirlers is travelling with their original caller, Homer Garrett, another square will be entertaining with a show at the Orange County Fair, San Bernardino, Calif., April 10-20, with Ronnie White as caller. Square dance shows are at 2 P.M. and 9 P.M.

## WAY OUT IN FRONT

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*Square Dance Square*

SUMMERLAND, CALIF.



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GI 8-3985, CU 3-4536

### CALIFORNIA HEADQUARTERS AT LOUISVILLE

Flash to California Associations! For convenience of Californians at the 7th National Convention, Louisville, Kentucky, June 19-21, a block of 30 rooms has been assigned at the Henry Watterson Hotel; 45 rooms across the street at the Seelbach Hotel, according to Bud Dixon, who is on the National Convention Committee. Rates range from \$6.00 to \$16.00. The rooms will be held only until April 15 so Convention-goers are advised to make early reser-

vations thru Convention Headquarters, Box 1553, Louisville, Kentucky. Advance registration of \$1.00 per day should be sent with housing request.

### THE JOHNSON'S, TOO

The names of Bill and Alyce Johnson were inadvertently left out of the "ad" for Dance-A-Cade, Carvel Hall, Annapolis, Md., which appeared on page 28 of February Sets in Order. The Johnsons will very much be part of the staff for this institute.

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### ASSOCIATION JAMBOREES IN CALIFORNIA

The Third Annual Palomar Jamboree in Oceanside, California was inspirited by Camille Ackley's dance drawings which decorated the walls of the hall. The Fred Williams' and Pete Mighetto's presented the Round Dance Clinic; Van VanderWalker and Denny Titus handled Squares. Some 16 callers made up the evening's dancing program.

On February 16, Western Association Jamboreed at Sunny Hills, Fullerton. M.C.'s were

Willis Brown, Ronnie Cupp, Lank Thompson and Bill Hansen, with Jack Glenn on the rounds.

March 16 marked the date of the South Coast Association Hoedown, also at popular Sunny Hills. Here Vera Baerg, Bill Green, George Elliott and Joel Orme handled the M.C. chores and busy Jack Glenn again M.C.-ed the round dance interlude between P.M. and evening dancing.



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### SAN DIEGO ASSOCIATION NEWS

A new policy has been set for the Third Saturday Roundup sponsored by the San Diego Square Dance Association in Balboa Park, San Diego, California, each month. Host clubs are now selected in alphabetical order from the membership. Thus no club will be taxed as its turn will come only once in about 3 years.

Many San Diegans are making plans to at-

tend the "7th National" in Louisville, among them "Bud" Dixon who chairmanned the highly successful "5th National" in 1956.

Special guests at a regular monthly meeting of the San Diego Association were officers John and Alma Whisenant of the neighboring South Coast Association of Long Beach, California. Gene and Jean Williams are currently presidents of the San Diego Association.

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### ASSOCIATION COUNCIL MEETING

Imperial Valley Association hosted the Council of California Square Dance Associations at El Centro on February 1. Marguerite Bucher, president of the host association, was in charge of the meeting at which 91 persons were present. A-Square-D, Cow Counties, Heartland Federation, Palomar, South Coast, San Diego Assn., Valley of Fresno and Western Assn. had sent representation; three associations were not represented. Items on the agenda included the coming State Convention at Disneyland; a

planned State Directory; Dancer Insurance; the National Convention at Louisville; and South Coast's Save-A-Dancer Program.

Favors and decorations were all in red and white, made use of flowers, piggy-banks, and place-cards with tiny vials of perfume for the ladies. Olivia Reed headed the decorating committee. A sumptuous dinner was served after the meeting and before the evening dancing. Even the sunny desert weather contributed to making this a fine occasion and the Imperial Valley folks proved excellent hosts.

# NORTHERN LIGHTS

**FOLKRAFT RECORD #1285**

A great new square dance called by  
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If we used all the adjectives this record deserves you would never believe us! It's gay, it's folkish, it's the happy answer to all the dancers looking for something refreshingly new and delightfully different. We're betting that this will be the top record on the 1958 square dance hit parade ..... and you can add Floyd Parker to the roster of 'name' callers on the strength of his first record! Just wait until you hear it! Instrumental on the reverse side. 75 RPM, break-resisting plastic, \$1.25 instructions included.

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## THE POOR BEGINNER

By MaBelle Peterson,  
Allemande Club, Kenosha, Wisc.

Have you ever watched a beginner's eye  
Gaze at you with envy as you dance by?  
He thinks you're great and you think so, too  
But why don't you ask him to dance with  
you?

No, you whirl by again with your head aloof,  
Can't ask him to dance, 'cause he might  
goof.

You never goofed, when once in his spot  
You were the best in the beginner's lot.

You asked him to join; what could you lose?

Did you really want him, or just his dues?  
The night's almost over and he hasn't stirred;  
From just watching you, his eyes are blurred.

It's now time for parting and coffee and cake;  
Now you can ask him to come and partake.  
He can't goof you up when he's eating his  
lunch,

So now he's a member and one of  
"the bunch."

You tell him, "Good night, be sure and  
come back."

You may have talent but surely no tact.  
So let's all give the beginner a chance;  
And help him to learn so he can advance.  
Make him know you are happy because  
he is here.

OUR BEGINNERS TODAY ARE OUR  
DANCERS NEXT YEAR!

## GEMS FROM OTHER PUBLICATIONS

(Promenade, Long Island Federation News-  
letter — January 1958)

"'Friendship is Square Dancing's Greatest Reward.' This thought was taken from the cover of the current issue of our national magazine, 'Sets in Order.' No better slogan could be used than this to start the New Year of square dancing. A square dance club or federation which keeps this clearly in mind can be assured that it will continue to grow and prosper in all its endeavors. We would not belittle the pleasures to be derived from the dance, but we would like you to consider that even as the dancing brings us together, it is the spirit of friendship among old and new acquaintances that holds us together. And to the callers we would say, 'Are you giving your new groups the time and leadership to discover this?'"

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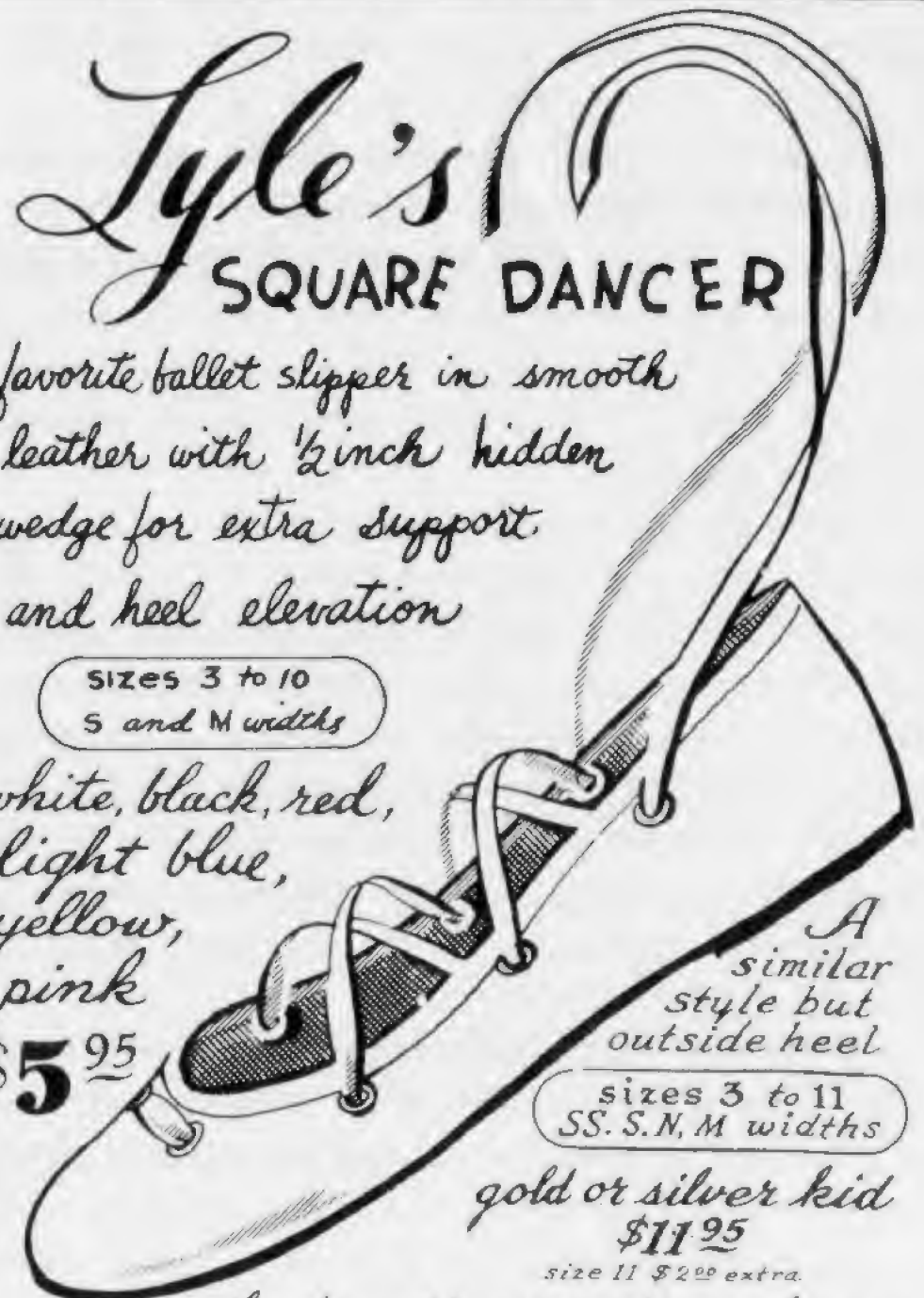
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# IRAQII ENJOY AMERICAN SQUARE DANCING.....

# IN OLD BAGHDAD



Roy

**"SETS IN ORDER"** is the new cry enlivening Arabian nights. The narrow streets of old Baghdad echo with the shuffle of feet and phrases strange to the ancient city—"Swing your partner", "Circle left"—as Iraqii and Americans join hands in a square dance.

All of this can be traced directly to the efforts of Roy and Norma Goss, square dancers who started out with the Bells & Bows at Yuma, Arizona. "It should be stated," says Roy, "that neither the wife nor I are callers or even expert dancers." They just love square dancing.

In the spring of 1953 the Gosses became interested in the Point IV program and finally Roy accepted a position as Construction Engineer (Irrigation) in Iraq. That summer they pulled up stakes and flew over to Baghdad. When they arrived they found that while there had been some square dancing in the individual homes, mainly by Americans and a few of their Iraqii friends, there had never been any effort to introduce it locally. The Gosses joined the going group and soon promoted the idea of trying to reach more people.

Their first group formed under the sponsorship of the American Embassy and Point IV personnel met at the Alwiyah Club in Baghdad and was a great success. They now have a permanent club in another hall with 190 members, 90% of whom are Iraqii, and which meets on Monday nights.

Parties where members of both sexes are in attendance is a relatively new thing in all of the Middle East and it was the Goss' thought that there was no better way to introduce such parties than through wholesome American square dancing. The Iraqii young people, with rhythm in their souls, love it; the parents have attended as observers at different times and apparently approve, as they allow their sons and daughters to continue.

All of the Baghdad dancing is done to records. Roy says, "I feel that anyone who calls on a record should be sure of his perfect rhythm and diction. Jonesy is the most popular caller in Baghdad because of the directional quality of his calls and his clear diction.

"I give the instructions on basic movements and special figures. The wife and I demonstrate

the steps, and also the round dances. While I am instructing, Norma 'pulls them through' and answers questions about the proper dress, how you ask a girl to dance, etc.

"You should realize that while most of these people have had English in school, this for some is the first time that they have had occasion to use it and, as Square Dance English is a special type, each step must be explained. It is marvelous how quickly they catch on."

Baghdad dancers are now dancing intermediate squares such as Down Yonder; Yes Sir, That's My Baby; Bye Bye Blackbird. In rounds, they do Down the Lane and Old Soft Shoe.



"Circle left" is the same anywhere.

When asked where the Iraqi girls find their square dance dresses, Norma Goss replied, "Why, they look at pictures in American magazines, send to the United States for the proper materials and make their own outfits. Decorated squaw dresses are the favorites."

Yes, Yuma to Baghdad, desert to desert, allemande to allemande, it's the same story. Square dance fun and fashions provide an international form of recreation and hobby.

"You see, it's this way." A pretty Iraqi girl tells her friend about her new squaw dress.





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### INSTALLATION — WITH A DIFFERENCE

In mortal fear of a possibly dull occasion, Jack Ball, retiring president of Heartland Federation in Southern California, planned an installation dinner to end them all. It took place in Lemon Grove, at Michael's Restaurant and started out with perfect decorum. However, just as the secretary was reading the over-long minutes, one of the waiters near her began sneezing so loud she couldn't be heard. A second waiter filled water glasses — and drank the water himself. One or the other of them

kept on with seemingly innocent interruptions to the dignified proceedings until six different individuals complained to the management! The hostess was about to fire the waiters when Ball broke down and confessed that the two were actors he had hired from La Jolla Playhouse to come over and add a fillip to the affair. Tommy Lewis, Tom Heinz, Jessie Young and Dave Brinsfield were finally installed as the new Federation officers and with a lot more shenanigans than dry-as-dust formality.

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### CALIFORNIA STATE CONVENTION

Advance registrations for the 5th Annual California State Convention at Disneyland on April 11-13 are rolling in at a rapid clip. It promises to be the biggest yet. Programmed are the new Panel "Brainstorm" Sessions; Square Dance Work-Fun-Shops with teams of callers; Round Dance Workshops for both square dancers and advanced round dancers; ample facilities for square and round dancing; the Saturday night After-Party (by pre-registration only); Clinics and Program Dances.

All of this will take place at Holidayland, Disneyland and close to Knott's Berry Farm, also a popular tourist attraction. Add the color of a Square Dance Convention to these already colorful spots and you have some mighty pyrotechnic possibilities. For information on any phase of the "Fabulous Fifth," write P.O. Box 2138, Alhambra, California.

### TUCSON FESTIVAL

Dancers from 31 states attended the 10th Annual Square Dance Festival in Tucson on January 17-18. About 800 dancers and 800 spectators attended the Feature Dance held on the Pima County Fairgrounds, the hall dramatically decorated in deep blue and silver of a desert night, 9' dancing saguaro cactus on each side of the stage. In charge of Workshops were Bill Castner, the Norman Pewseys and Bob Smithwicks. Exhibition groups were Ed Berryman's Black Magic Group; Gladys Rongey's Heartland Hoedowners; Orva Freestone's Country Cousins and Marcoe-Sandusky's Roller Skating Dance Group. Music? Schroeder's Playboys and the Arizona Ranch Hands. General Chairman of the most enjoyable affair was Rex Taylor.

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KEENO! And Congratulations!

### GILMORE ROCKS 'EM

On one of his rare visits to his home base in Southern California, Ed Gilmore called for a rash of 'special' dances in the area, among them one for Double Elbow Club on February 23. It was a hootin' evening with a capacity crowd at Hollywood's Plummer Park. The floorful shuffled happily to Ed's easy, yet exciting beat. The event was further enlivened by the presence of the Manning Smiths, en route home to Texas from Asilomar. They presented their newest round dance, "Copenhagen" which was picked up by the crowd of 100 in about 10 minutes.

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# LET'S DO IT

By Al & Mary Brundage, Brookfield, Conn.

**Record:** "Let's Do It" — Windsor 7646

**Position:** Closed position, M facing LOD

**Footwork:** Opposite, Dir. for M.

## Measures

**1-4** Side, Close, Cross, —; Side, Close, Cross, —; Walk, —, 2, —; Step, Close, Step, —;

Step to L side twd COH on L ft, close R ft to L, step on L ft XIF of R (W crosses in back as partners go into momentary sidecar pos); repeat — starting M's R ft and moving twd wall, W crossing in back while M crosses in front as partners go into momentary banjo pos; in closed pos with M facing LOD and starting L ft, do 2 slow walking steps and 1 two-step fwd in LOD;

**5-8** Repeat action of Meas. 1-4 above but starting M's R ft and moving twd wall, and maneuvering during the two-step to end in semi-closed pos, facing in LOD;

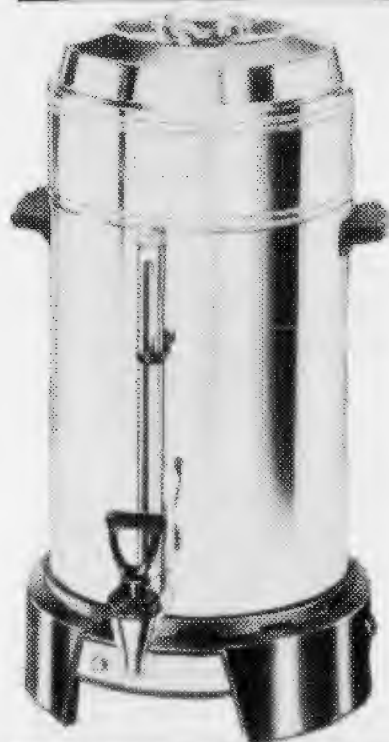
**9-12** Change Sides, —, 2, —; Step, Close, Step, —; Change Back, —, 2, —; Step, Close, Step, —;

Releasing M's R and W's L arm but retaining W's R hand in M's L, partners change sides with 2 slow walking steps and 1 two-step while progressing fwd in LOD, W crossing diag. in front of M under joined hands and M crossing in back of W to her R side; change hands to join W's L in M's R and exchange places in the same manner, starting M's R ft, W again crossing in front, to end in open dance pos facing in LOD;

**13-16** Turn Away, 2, 3, Brush; Together, 2, 3, Touch; Turning Two-Step; Turning Two-Step;

Starting M's L ft, partners turn away from each other in a small non-progressive arc, M turning L face and W R face, with 3 quick steps and a brush; then complete the turnaway with another 3 quick steps and a touch, starting M's R ft, to end in closed dance pos, M facing wall; start M's L ft and do two progressive R face turning two-steps making a 3/4 turn to end with M facing LOD, partners still in closed pos, ready to repeat the dance; Perform entire dance for a total of six times

**Ending:** End the sixth time thru the routine in open dance pos facing LOD, start M's L ft and take 3 slow walking steps fwd in LOD, L-R-L, then point R toe fwd and diag, twd partner — and acknowledge.



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